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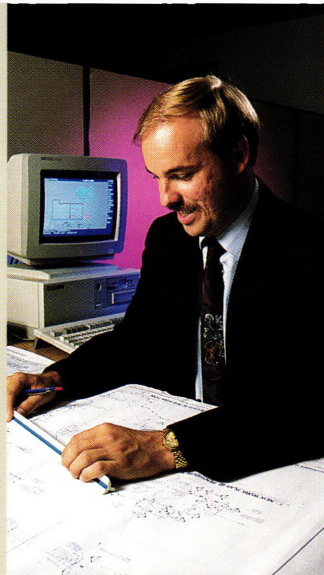
architecture minnesota



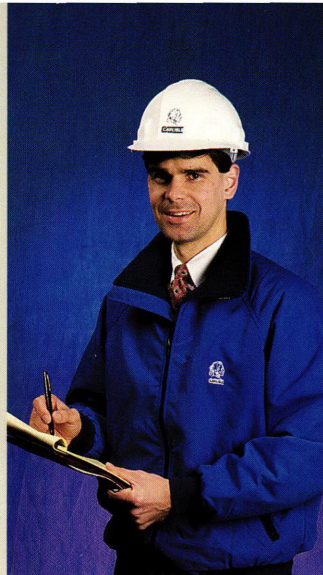
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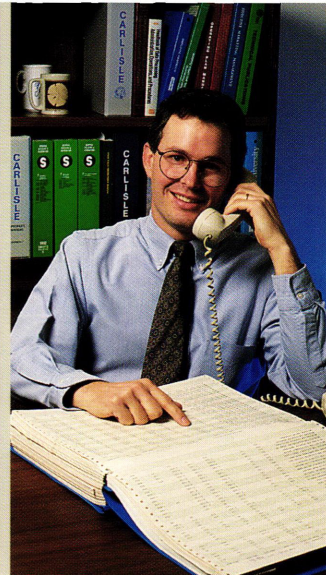
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Rainforest Cafe and retail as
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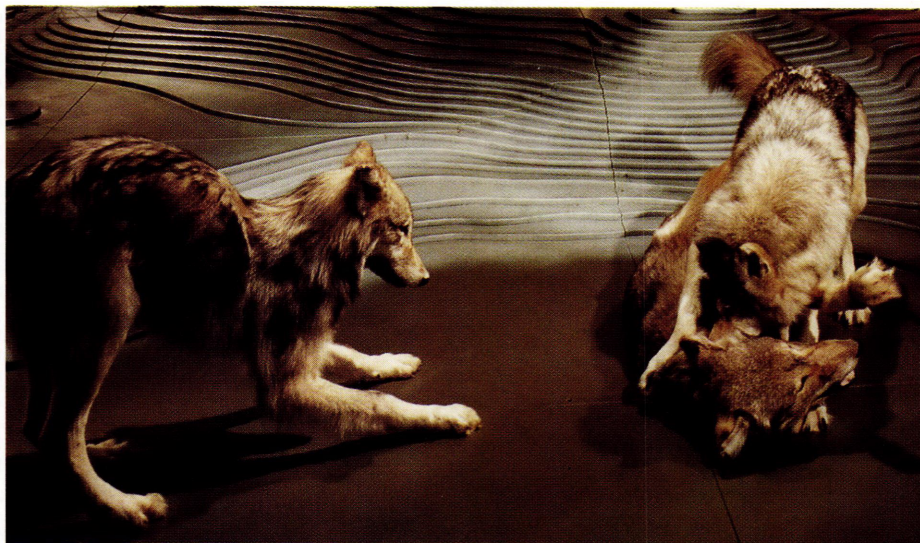
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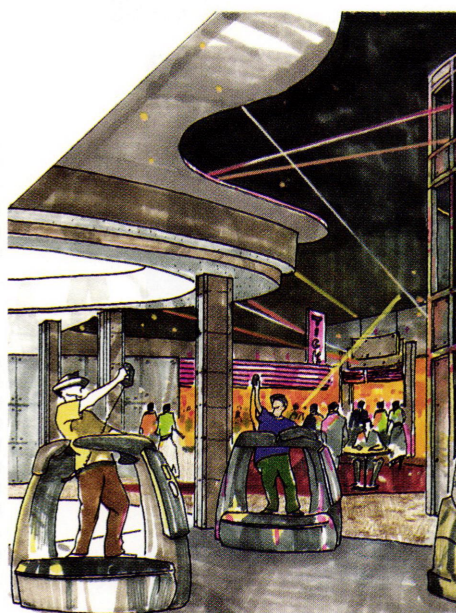
Dana Wheelock

FEATURES



Entertainment architecture

A new mix of entertainment facilities—from a Japanese amusement park to a northern Minnesota interpretive center about wolves, from a Wisconsin cabin to a selection of golf-course clubhouses—illustrates the leisurely side of design, by Eric Kudalis **Page 20**



Entertaining shopping To capture a vacation-hungry crowd, malls are adding more entertainment components to their retail mix, by Lynette Lamb **Page 18**



Architectural dance Architecture and dance find common ground in structure and form, by Camille LeFevre **Page 16**

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Teaching by design Residential environmental learning centers bridge the gap between architecture and environmental education, by Adelheid Fischer **Page 34**

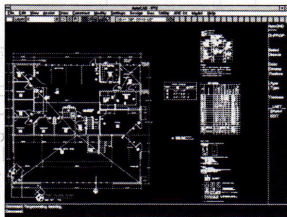
Travelogue Dubuque, Iowa re-imagined, by Bill Beyer **Page 36**

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Basilica of St. Mary

Preserving the city

From a restored storefront now housing a coffee shop to a neighborhood organization dedicated to preservation and education, the 1995 Minneapolis Heritage Preservation Awards applauded 10 projects or groups that strove to maintain the city's architectural legacy.

Winners included Citizens for a Loring Park Community, for the "diligent work it has done over the last year to educate residents about the neighborhood's history and the importance of saving buildings"; the Basilica of St. Mary, a liturgical landmark that has been undergoing a major restoration by Miller-Dunwiddie Associates; and a private home on 22nd Street, which was revamped by Mulfinger, Susanka

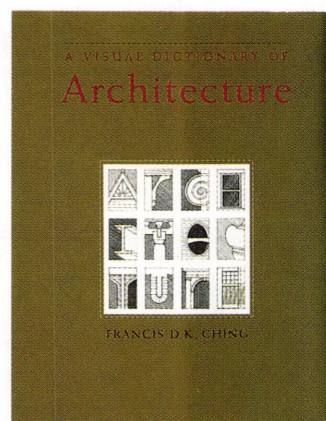
& Mahady Architects to its original Prairie-style beauty.

Other winners included the restoration of the 1856 Cutter House, now used as the Sigma Phi Epsilon fraternity at the University of Minnesota; a rehabilitation of a 2-story commercial building and 1-story storefront at 34th and Hennepin; The American Swedish Institute rehab and restoration; and the adaptive reuse of the landmark Stone Arch Bridge, built in 1883 by railroad magnate James J. Hill.

Also on the winners' list are the 2-story Old Fire Station 28 in Linden Hills, which has been turned into an office on the upper level and restaurant on the ground floor by Tom Ellison Architects; the reworking of the Appliance Parts Building by LHB Engineers & Architects; and the restoration/rehabilitation of the Minneapolis City Hall/Courthouse Fourth Street entrance.



Private residence, remodeled by Mulfinger, Susanka & Mahady



A *Visual Dictionary of Architecture*, by Francis D.K. Ching, is the first architectural reference book organized thematically rather than alphabetically. More than 5,000 architectural terms are grouped under 68 topics with 3,000 illustrations by the author. Through text and images, you'll learn about doors, windows, roofs; and muntins, sconceons and Dutch-lap siding. Geared toward architecture students, practitioners and generalists, this dictionary presents both the larger context and precise details about architectural design, history and technology. Francis D.K. Ching is the author of several books, including *Architecture: Form, Space & Order*. *A Visual Dictionary of Architecture* is published by Van Nostrand Reinhold.

LEGOscrapers

How high can a LEGO building rise? A group of architects, designers and LEGO enthusiasts set out to answer that question May 17 at the LEGO Imagination Center in the Mall of America. Sponsored by AIA Minnesota, AIA St. Paul and LEGO, the first annual LEGO design competition drew approximately 85 participants forming 15 teams.

The teams' design mandate was simple: design a "zany skyscraper." From a giraffe-inspired skyscraper to a postmodern number topped with Snoopy snoozing on his doghouse, the entries embellished the zany potential of LEGO blocks.

Ultimately, the winners, selected by a team of three judges, were more architectural than outlandish. First place went to a group of architecture students from the University of Minnesota for their layered, multicolored skyscraper. Second place went to Setter, Leach and Lindstrom for its high rise featuring a winding, multichromatic wall, and third place went to Ryan Construction for a sleek red tower.



A team of architecture students from the University of Minnesota took 1st place in the Lego design competition.

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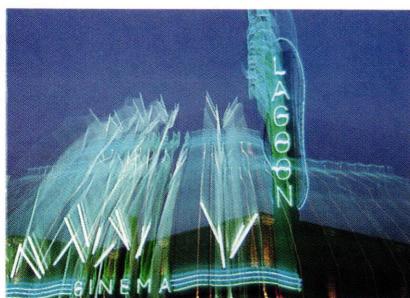
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Lights, camera, action...



The Lagoon Cinema in Uptown

Twin Cities film buffs have more reasons to go to the movies with the opening of two new movie houses in Minneapolis this spring.

The Lagoon Cinema, a five-screen, 800-seat facility in Uptown, ties in with

the programming of the nearby Uptown theater by showing independent and non-mainstream films. Operated by Landmark Theatre Corp., of Los Angeles, the same group running the Uptown, the 18,000-square-foot Lagoon multiplex is developed by Klodt Inc. of Minneapolis.

Though the auditoriums are small—the largest holding 300 seats—sight lines are excellent and there's plenty of leg room to stretch out during those two-hour-plus subtitled epics. Architecturally, the theater isn't much to shout about, but some zippy exterior neon adds enough glitter to the excitement of movie going.

For those who believe videos are no substitute for seeing old movies on the big screen, Minneapolis now has the refurbished Oak Street Cinema in Stadium Village by the University of Minnesota. Geared as a revival house, programming includes such recent classics as *An Angel at My Table* and such longtime favorites as *Casablanca* and *North by Northwest*.



Oak Street Cinema in Stadium Village

DON F. WONG

Visions of downtown

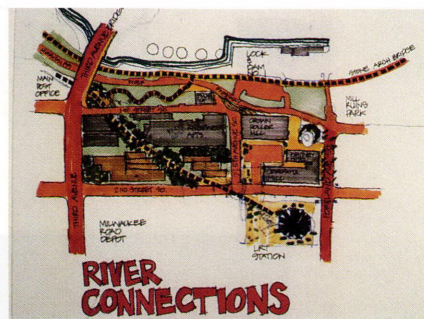
What should the north end of downtown Minneapolis along the Mississippi River become in the 21st century? A group of about 65 Twin Cities architects, planners, artists, small business owners, historic preservationists and related participants pulled their ideas at a recent design charette.

Organized by AIA Minneapolis and Minneapolis's Committee on the Urban Environment, the weekend-long charette, comprised of five teams, gave local architects a stake in future urban development.

Common themes united the five teams. Proposals called for more green space, pedestrian activity and bike trails, and additional housing in low-rise buildings to form a string of mixed-use neighborhoods with shops and offices along the river.

Other ideas included converting the current Federal Reserve Bank Building into a hotel, instead of a parking lot that may be its fate. The architects also pushed for turning the Milwaukee Road Depot—long abandoned—into a farmers market, renewing Washington Avenue as a tree-lined boulevard, and building an interpretive center in the St. Anthony Falls milling district.

Will any of these ideas see fruition? Maybe, maybe not. Cities take decades and centuries to build. The charette offered long-term ideas that can evolve over time. Though the charette was conceptual with no actual development proposals on the table, the city's planning department has access to the design ideas to review while plotting the future of Minneapolis's downtown river front.



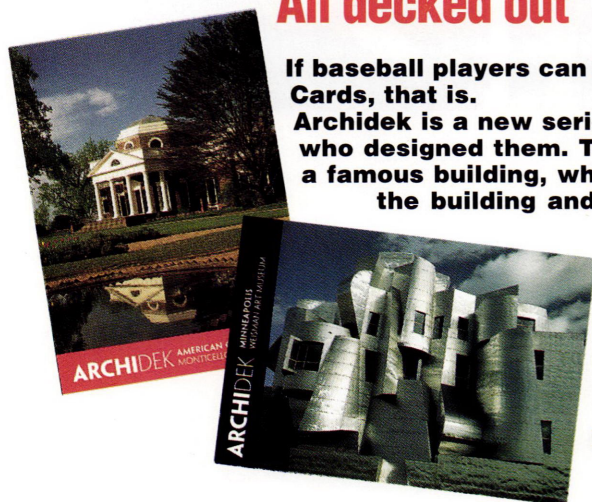
Proposals called for reconnecting the city to the Mississippi River.

All decked out

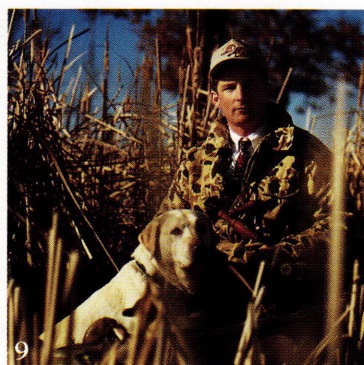
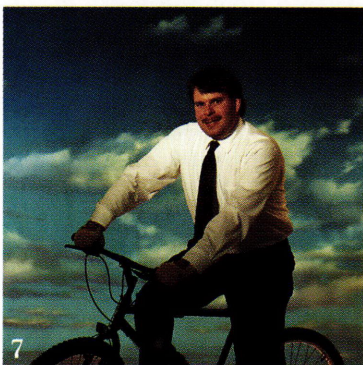
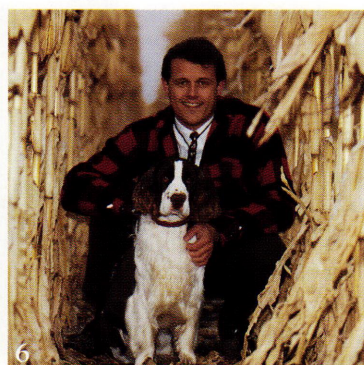
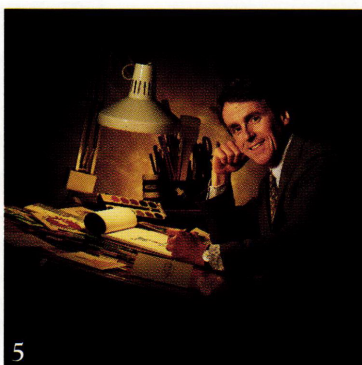
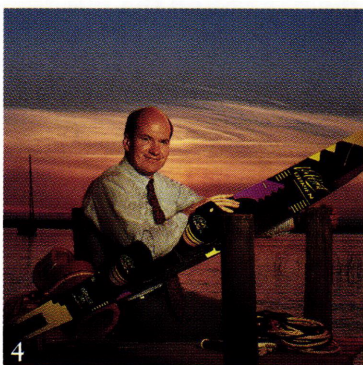
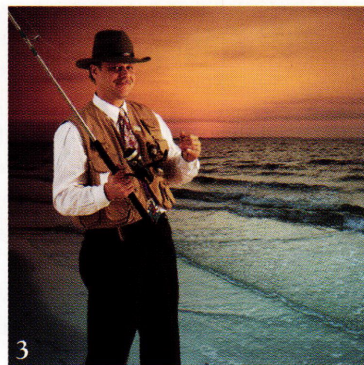
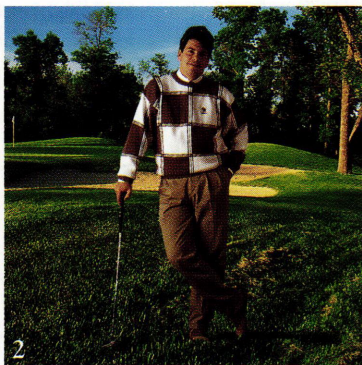
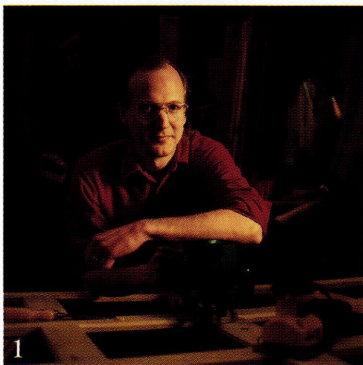
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Archidek is a new series of cards featuring renowned buildings and the architects who designed them. The front of each card features a glossy, four-color image of a famous building, while the back gives the vital statistics as it tells the story of the building and the architect. By thumbing through the cards, you'll learn about John Portman's One Peachtree Center in Atlanta, Frank Gehry's Weisman Art Museum in Minneapolis, Thomas Jefferson's Monticello in Charlottesville, Va., or Cesar Pelli's Herring Hall in Houston. Upcoming editions include the American Cities Series, American Classics, European Cities Series, Historic Styles Series, State Capitals Series, Public Spaces, Ancient Classics, and more.

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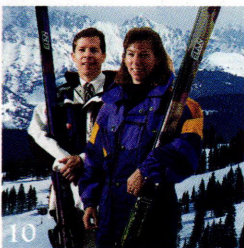
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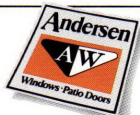
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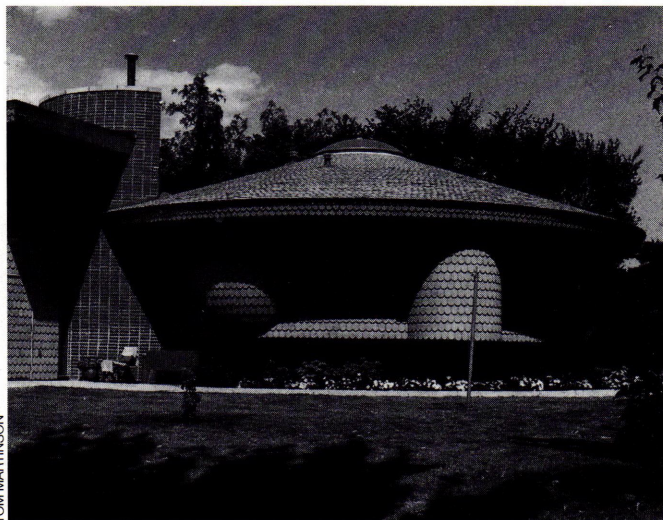


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Through Sept. 4**



TOM MARTINSON

Harder House, Mountain Lake, Minn., 1973

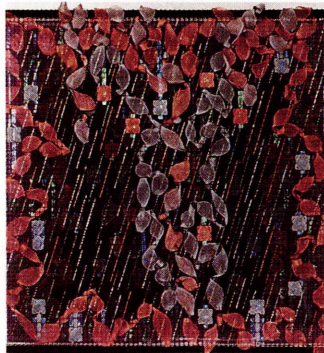
More than 100 original architectural drawings will highlight the career of Bruce Goff, a midwestern architect who designed throughout the country, including Minnesota. He was inspired by the work of Frank Lloyd Wright in his early career. In the 1940s and '50s, however, Goff's style took a distinct turn as he began to incorporate geometric forms and unusual materials.

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**Garden Party
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This exhibit features numerous artists working within diverse mediums on garden themes. Techniques and styles include painting, sculpture, photography and mixed media.

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Transitions: Summer Shower

**Fragile Dwelling:
Photographs of Homeless Communities
By Margaret Morton
National Building Museum
Washington, D.C.
Through Nov. 8**

The featured photos tell stories of homeless individuals in New York City as they transform scavenged materials into personalized homes. Two of the profiled communities in Manhattan are "Bushville" and "The Hill." Bushville was created in 1987 by three homeless men on the Lower East Side who assembled homes of plywood. Soon 14 such homes arose before being bulldozed in December 1993. The Hill was a community of 12 to 15 huts built next to the Manhattan Bridge. The variety of huts reflected the community's ethnic diversity. The Hill was cleared in August 1993.

For more information, call (202) 272-2448.

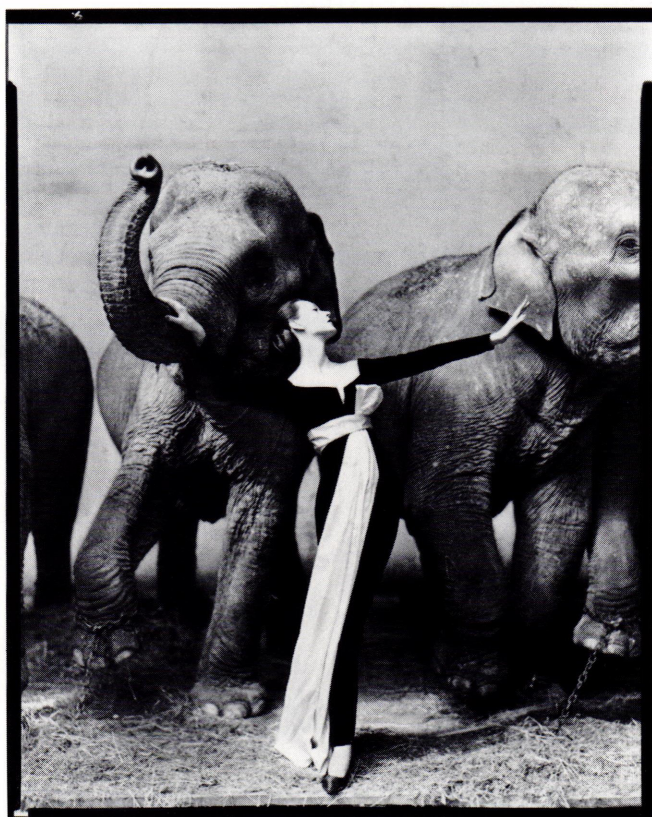


Guineo's with Shovel, Bushville, New York City (1991)

**Richard Avedon:
Evidence 1944-1994
Minneapolis Institute of Arts
July 9-Sept. 17**

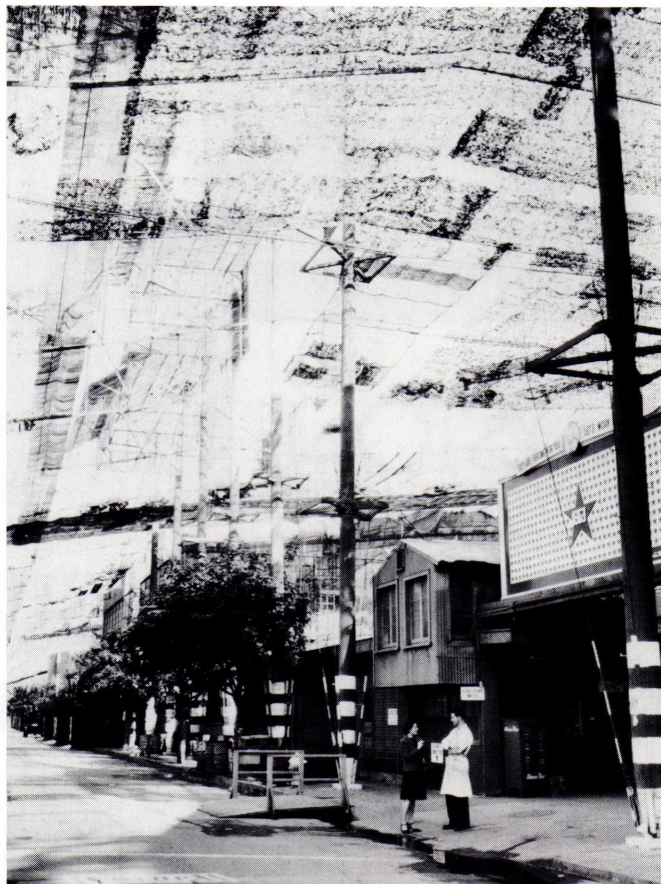
More than 225 black-and-white photographs illuminate the career of this renowned photographer. Avedon, a staple today in *The New Yorker*, began his photography career in the 1940s while he was still in his 20s. He worked for the legendary Alexey Brodovitch, art director for *Harper's Bazaar*, and became one of the leading fashion photographers of his time. Rarely seen recent photos bring the exhibit full circle. Although Avedon's work has been exhibit on numerous occasions, this is the first full-scale museum retrospective examining the body of his work.

For more information, call (612) 870-3000.



*Richard Avedon, Dovima with Elephants,
August 1955
Cirque d'Hiver, Paris*

**World War II and the American Dream
How Wartime Building Changed a Nation
National Building Museum
Washington, D.C.
Through Dec. 31**

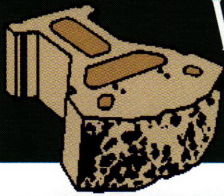


Tied in with the 50th anniversary of the end of World War II, this exhibit explores the most extensive building campaign in American history. With hundreds of photographs, advertisements, models and objects, the exhibit presents the innovations of the wartime building program and postwar products, from aircraft factories to standardized suburban housing.

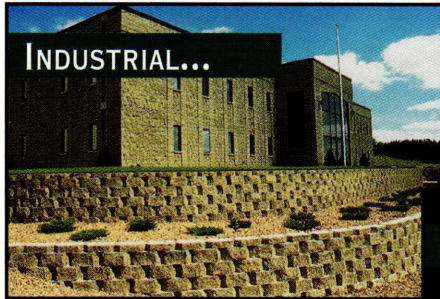
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*Douglas Aircraft plant under camouflage,
Santa Monica, Calif. (top) and Camouflage
village on top of Douglas Aircraft plant,
Santa Monica, Calif. (above)*

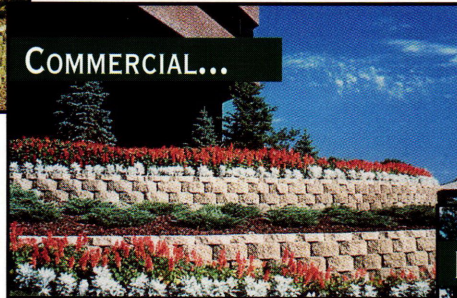


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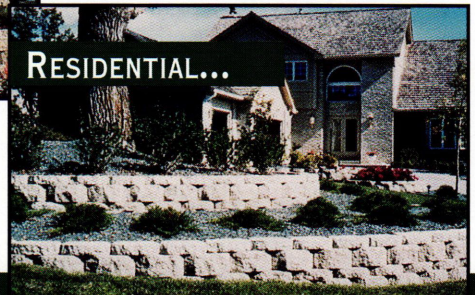
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Terrence McDermott

As chief executive officer, Terrence McDermott reflects on his first year at AIA and the future of the profession and the Institute

By Eric Kudalis

Terrence McDermott has been sitting at the helm of the American Institute of Architects for more than a year now. Since replacing James Cramer as the chief executive officer March 1, 1994, McDermott has been in the position to implement changes at AIA as well as build upon the Institute's past progress.

McDermott comes to AIA and its 55,000 members from the publishing world. McDermott joined Cahners Publishing Company in 1969, where he assumed several positions over his 24-year career there. He served as publisher of *Building Design & Construction* magazine before being named president and chief operating officer in 1987.

As AIA's membership continues to grow—posting a 2 percent increase between 1992 and '93—McDermott sees room for improvement. Providing membership resources, continuing education and alternative career choices for architects are high on McDermott's list as the architecture and construction industries become more complicated.

"The Institute shouldn't limit practice, the Institute should support practice," McDermott says. "So if our

members need more tools of practice, whether it's sophisticated on-line network so they can communicate better, or whether it's a total review or reevaluation of our contracts and documents programs, we have to give architects the tools they need to seek different levels of business and provide the design team with greater leadership. My thrust—and that of the board and president—is making the Institute ultrasensitive to the needs of members, whether it's in traditional practice or in alternative careers."

Also, architects, McDermott believes, need a bit of a self-image boost.

Architects have always suffered from an inferiority complex. As a profession, it's not as highly paid as medicine or law. A young kid just out of law school may start his first job at upwards of \$65,000 a year. That figure is unheard of for a young architecture graduate. Surprisingly, studies show that the public holds high regard for architects, while architects themselves seem unaware of their professional value.

"It's always been a problem that the architectural profession does not value the profession as highly as the public does," McDermott says.

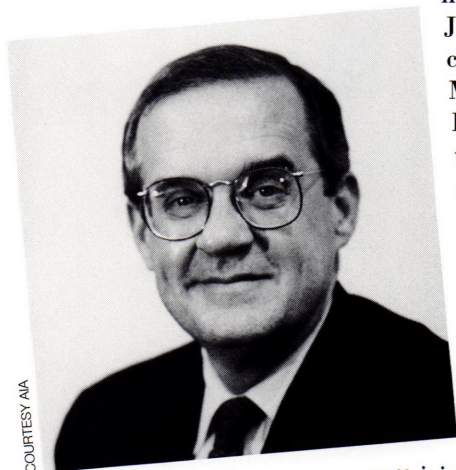
We hear a lot about niche markets these days as a way to survive a competitive indus-

try. Locally, such firms as Cuninghame Hamilton Quiter and HRMA have discovered success with specialty design—in these cases, casinos and clubhouses. Such larger firms as HOK in St. Louis or Hamel Green and Abrahamson in Minneapolis carve specialties within their larger firms to attack target markets—thereby remaining generalists with defined areas of expertise.

McDermott sees a positive trend in collaboration—different firms with specific expertise pulling together their resources on projects. Collaboration, he says, gives firms an edge and allows them to win commissions they might not ordinarily get.

"As buildings become more technologically complex, architects will have to be much more collaborative in the future," he says. "Architects essentially are generalists who can bring all of the building team together and work in an effective way. But you have to look at who's on that team today.... I think architects have to get ready for the fact that maybe a lot of their collaboration 10 years from now won't be with the traditional members of the design/construction community, but will in fact be with more and more people who are specialists from the software and computer busi-

Continued on page 46



COURTESY AIA

Terrence McDermott



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Architecture is many things to many people, but sometimes it's just plain silly.

When Michael Graves designed the Swan and Dolphin hotels outside Disney World in Orlando, Fla., critics cried foul. With their bright colors, cartoon cut-outs and tropical images, and—yipes—giant swans and dolphins perched on top, the hotels were unabashed endorsements of fantasy. This isn't architecture, detractors said, this is mockery, blasphemy.

Well, if you can't be outlandish at Disney World, where can you?

Play time

Architecture is many things, but it's also entertainment. In this issue, we look at a selection of entertainment-style projects to show what architects can do when they loosen that bow tie. From an amusement park in Japan to environmental learning centers in the woods, from an interactive theater in shopping malls to clubhouses on rolling golf courses, the featured projects illustrate the gamut of entertainment.

Designing an amusement park might not be high-minded, but it's part of a long tradition of designing for fantasy. The intelligentsia will deride amusement parks for creating unreal environments that merely mimic actual places. Mimicry is part of entertainment, though. For nearly 100 years we've been going to the movies to be drawn into fantasy worlds. Elaborate movie sets recreate great architecture and urban vistas.

While viewing Alfred Hitchcock's *North by Northwest* recently, I was reminded that some of the great films of cinema are showcases for great architecture—both real and fabricated.

In *North by Northwest*, the opening credits zip across a red-gridded pattern. The grid slowly evolves into the grid pattern of a modernist Manhattan high rise as the first scene opens. With duplicity layered upon duplicity, the characters cross and double cross each other in the end against the backdrop of a Frank Lloyd Wright-inspired house, built for the movie and still one of the landmark houses in film history.

Surely warranting landmark status would be the Ambersons' mansion from Orson Welles's 1942 masterpiece, *The Magnificent Ambersons*. As the film opens, we learn that the house is the pride of the town, \$60,000 for the woodwork alone, with hot and cold running water—upstairs and down. Director Martin Scorsese surely took note of the Amberson spread when planning the opulent sets of crystal chandeliers and sprawling ballrooms for *The Age of Innocence*, also set in the late 19th century.

Done right, architecture establishes a film's tone.

In Billy Wilder's 1960 comedy *The Apartment*, elevator doors open to a fluorescent-drenched sea of office desks. Jack Lemmon is a small fish in a postwar corporate sea struggling for recognition. Mia Farrow battles against the devil and his cohorts amidst the shadowy corners of the historic Bramford in Roman Polanski's 1968 chiller *Rosemary's Baby*. Somehow Rosemary's maternal angst would have lacked conviction in a spanking new condo without high ceilings, dark woodwork and a secret passageway hidden in the back of a linen closet.

Architecture contributes insight into film characters and heightens the tension.

Maureen Stapleton, dressed in a blazing red dress as the other woman in Woody Allen's *Interiors*, is a startling contrast to the beige and white interiors that paint the emotionally icy world of Geraldine Page. Donald Sutherland, playing an architect, meets his end on the side streets of Venice in *Don't Look Now*, and Dustin Hoffman limps a slow and steady decent in the abandoned **Eric Kudalis** stench of a boarded up tenement in *Midnight Cowboy*.

Architecture has always been a part of film and entertainment. Few people would complain that the Amberson mansion is just mimicking opulence. Of course it's mimicking opulence, just as the tenement is mimicking destitution in *Midnight Cowboy*.

Like movie sets, fantasy architecture, when done right, entertains us with make-believe façades.

Seemingly contrary art
forms, architecture and
dance find common ground
in structure and form

DATA

By Camille LeFevre

Of all the fine arts with which architecture has dallied—sculpture, painting, even literary criticism—dance, even when ignored, has remained a steadfast, curious and well-intentioned suitor. Dance....and architecture? people ask incredulously. There's a connection? Over the years, as a dance critic open to the possibilities of dance occurring almost anywhere and with links to almost anything, I've become aware of dance's often understated, multifaceted kinship with architecture.

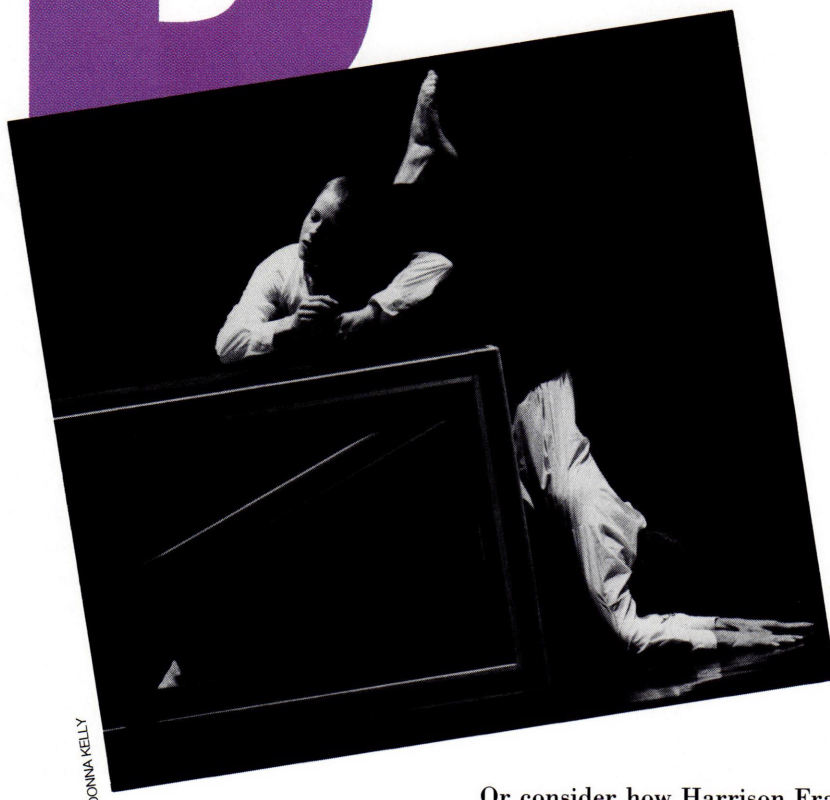
There are subtle hints, as when a choreographer is made honorary member of the American Institute of Architects or makes a splash by using the designs of a prominent architect in her work. Or, I'll find the structure of a dance—the compositional underpinnings or building blocks on which the movement is set—to be distinctively clear, even eloquent, and thus worth describing as architectural.

Structure is fundamental to the construction of both a building and a dance. And the noun "structure" and the verbs "to build" and "to construct" are used in describing the creation of dance and architecture. The common vocabulary continues. A dance has rhythms, as does a building's façade. Architects draft floor plans while choreographers devise floor patterns. Buildings have vertical and horizontal stresses, terms also used by choreographers describing the tilt or direction of a body in motion.

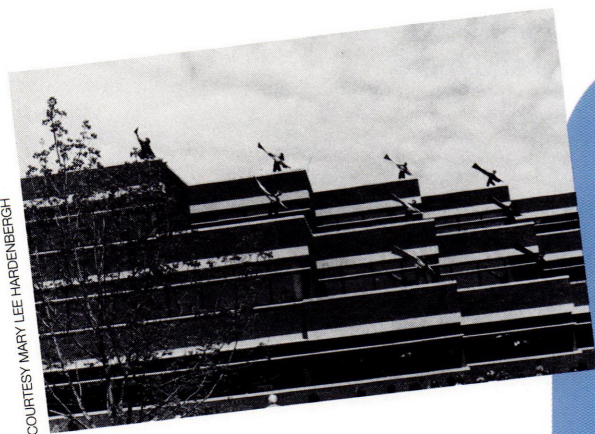
The human body—whether in motion or not—is a primary link between dance and architecture. For both artistic disciplines, people are the ultimate point of reference. Consider, for example, that the early dances of the Judson Group, Twyla Tharp and Trisha Brown, which included everyday movements (walking, running, skipping), "form a wonderful, broad connection to architecture," says Christopher Monson, assistant professor of architecture at the University of North Dakota in Fargo, "because that's really how we know buildings, through pattern and habit."

Or consider how Harrison Fraker, dean of the College of Architecture and Landscape Architecture at the University of Minnesota, describes "the incredible relationship between the body in dance and the body in architecture."

"In classical dance there are whole sets of positions, steps or gestures that have gathered meaning over time," Fraker explains. "In classical architecture, there are whole sets of rules based on bodies, like notions of frontality and symmetry and dynamic balance—all notions that come back to the body as a reference point. Even some of the dynamic tensions in the formal compositions of modern structures are akin to some of



DONNA KELLY



N

CE



CHRISTOPHER FAUST

the dynamic positions taken by the body in modern dance."

A "time-space relationship" related to the human body and motion that occurs in dance also exists in architecture, adds Leonard Parker, principal of The Leonard Parker Associates. "Architecture is stationary and people move, and there's a kinesthetic relationship between what you see and the object you're looking at that changes as you move. In dance it's quite the reverse. The viewer is stationary and the movement takes place with the dancers. In both cases, if that time-motion thing didn't exist, you'd end up with something static. So there's definitely a correlation having to do with time, space and vision."

Space—constructing it, movement within it—is equally important in both dance and architecture. Choreographers often take the lead in exploring the spatial connection between dance and architecture, sometimes going so far as to choreograph dances on or in buildings; or, conversely, by shaping a new

space on stage through the use of light or props, then making dances that focus on how the body moves in such a space.

But the best concert ballet and modern-dance choreographers—from George Balanchine to Martha Graham to Paul Taylor to Mark Morris—create dances for the stage that are masterful constructions of space, time and movement. And regardless of where dance occurs, it's those concepts that architects find intriguing. "As an architect, I've found dance very stimulating," Fraker says. "Dance is affirming of a kind of formal spatial dimension [found] at the abstract level an architect experiences when designing a building."

"It's impossible for me to see dance and not have it cause me to think seriously

In Susana Tambutti's "Like an Octopus," (opposite) Greg Waletski and Megan Flood of Zenon Dance Company sit, lie, slide, climb over, drop off of and hang each other from a large black platform, while exploring its surface, height, length, width and edge. Mary Lee Hardenbergh's "Bobcat Dance: The Naming Ceremony" (above) in 1992 commemorated the groundbreaking of the Frederick R. Weisman Art Museum, designed by California architect Frank Gehry at the University of Minnesota. Hardenbergh also create a dance for the Hubert H. Humphrey Center (top), designed by architect Leonard Parker.

Continued on page 54

To capture a vacation-hungry, leisure-seeking crowd, malls and retail outlets are adding more and more entertainment components to their retail mix

Entertaining shopping

By Lynette Lamb



gling downtown department-store windows at Christmas or getting a scented whiff at the perfume counter used to be the height of retail excitement. But those retail thrills of yesterday pale in comparison to today's idea of shopping as entertainment.

It's not enough anymore for an emporium to spark excitement through its seductive shoe salon; now it must have a basketball court, live music and a few dozen movie characters around to attract a crowd. Tourists wait in line for hours to enter the Warner Bros. Studio Store on New York's East 57th Street, for example, which, along with its Daffy Duck dolls and Superman ceramics, features life-sized cartoon figures, interactive TV,

a Bat Jet and hundreds of video screens.

The stunning success of Warner Bros.'s 100-plus stores and Disney's 339 stores has inspired similar efforts by Sony, MGM, MCA/Universal and others, as well as 50,000-square-foot sports stores called Nike-

Town and Planet Reebok, with their Bo Jackson statues, golf courses complete with sand traps and piped-in jock sounds (tennis-ball whacks, sneaker squeaks, etc.).

"Entertainment retail is the most significant breakthrough of the '90s," a retail trade-journal editor told the New York design magazine *Metropolis* last year. "They don't sell necessities, but shopping fantasy, and people are willing to pay handsomely for that."

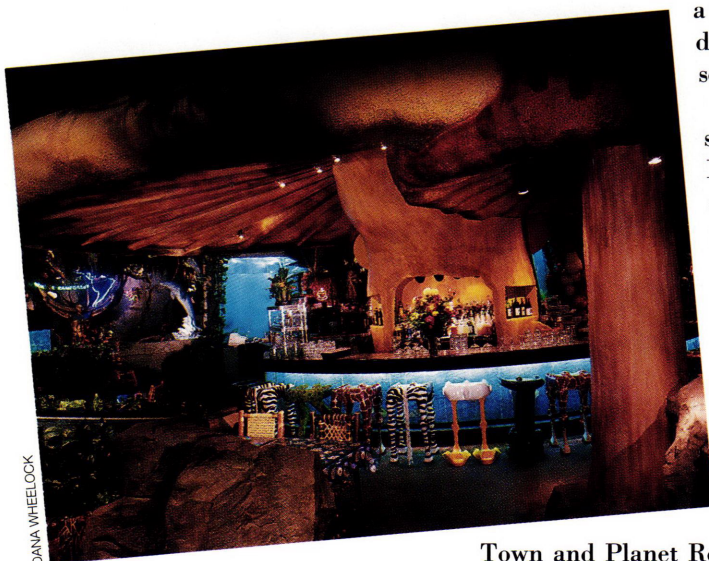
People pay handsomely just to park at one successful example of entertainment retail, southern California's Universal CityWalk. An ersatz urban street next to Universal Studios' Hollywood theme park, CityWalk and its brightly colored look-at-me storefronts just may epitomize the shopping-as-entertainment trend.

Designed by The Jerde Partnership in Los Angeles, this "street" is really a kind of 2-block-long people chute from the 18-screen cinema multiplex to the theme park. Included along the way are 40-some restaurant and retail tenants, each façade competing to be more candy-colored and eye-catching than the next. Every architectural style imaginable is included here, from classical Corinthian columns to Frank Gehry-esque deconstructions flying out of storefronts.

Pink cadillacs burst from buildings, a blue King Kong looms overhead and neon-clad signage angles wildly everywhere. There isn't a light bulb or a loaf of bread to be found, but tourists and natives alike happily snap up the overpriced refrigerator magnets and sweatshirts, content to be constantly stimulated as they buy.

It is the genius of such places that they so perfectly fuse a necessary function—eating—with the unnecessary but far more diverting pastimes of shopping and show biz.

A prime example of this fusion can be found much closer to home, at the Mall of America's Rainforest Cafe, where the jungle-themed restaurant and bar lie only a few feet from the similarly themed gift shop, by Cunningham Hamilton Quiter and Shea Architects. Woven throughout this establishment are numerous entertainment elements—huge aquariums of tropical fish, live parrots, a waterfall and mist, a mechanical crocodile, Fiberglas monkeys and a video screen filled with visions of



DANA WHEELLOCK

Among recent entertainment components to shopping malls is the Rainforest Cafe (above), by Cunningham Hamilton Quiter and Shea Architects at the Mall of America. A restaurant and retail space are designed around a rainforest theme. Circle Centre (opposite), designed by Architectural Alliance for an Indianapolis mall and other future locations, combines informal dining, a motion-simulator theater called Showscan, and a variety of virtual-reality venues.

ever-changing eco-delights. The *piece de resistance* is a regularly timed thunderstorm complete with lightning (but without that pesky dampness of the real thing).

Every one of the senses is engaged in this 13,800-square-foot complex, for the air is full of jungle sounds and that pleasant scent is not dinner but an Aveda-created "realistic rainforest floral aroma."

It's obvious right away that the Rainforest Cafe experience is meant to go beyond mere eating; after all, the microphoned hosts alert diners they're next not by announcing that their table is ready but by proclaiming, "Your adventure is about to begin."

Adventure is precisely what it's all about in retail these days, writes Melissa Biggs in *Metropolis*. "By investing in opulent stores and entertainment promotions, the majority of retailers are still banking on the belief that part of the thrill of acquiring goods includes the store adventure," she writes. "And today's adventure translates not into luxury or private oases, but into entertainment."

Nowhere is entertainment more skillfully interwoven with retail than at the Rainforest Cafe's home, the hugely successful Mall of America, designed by The Jerde Partnership in association with the Minneapolis firms Hammel Green and Abrahamson, and KKE. At the Mall, an amusement park is located dead center. This location allows shoppers to hear the cries of children on the roller coaster, to smell the corn dogs and cotton candy, and to see the looming Camp Snoopy mascot from almost anywhere in the mall.

The pleasant sunniness of the space—created by the huge greenhouse-like roof—makes being inside the midway and retail space a pleasant experience, even on the most perfect summer day.

The attractiveness of the Mall of America does not extend to its exterior, however, which, like most entertainment/shopping complexes, is flat and featureless. Diverting as these self-contained pleasure worlds are, they are emphatically not designed to be part of the larger landscape.

Inside, however, all is happiness and escape. Not content to rest on their lau-

rels, Mall of America management recently added a Ferris wheel to Camp Snoopy, and next year will unveil a 2-level, 1.2-million-gallon aquarium with which to further tempt the busloads of tourists.

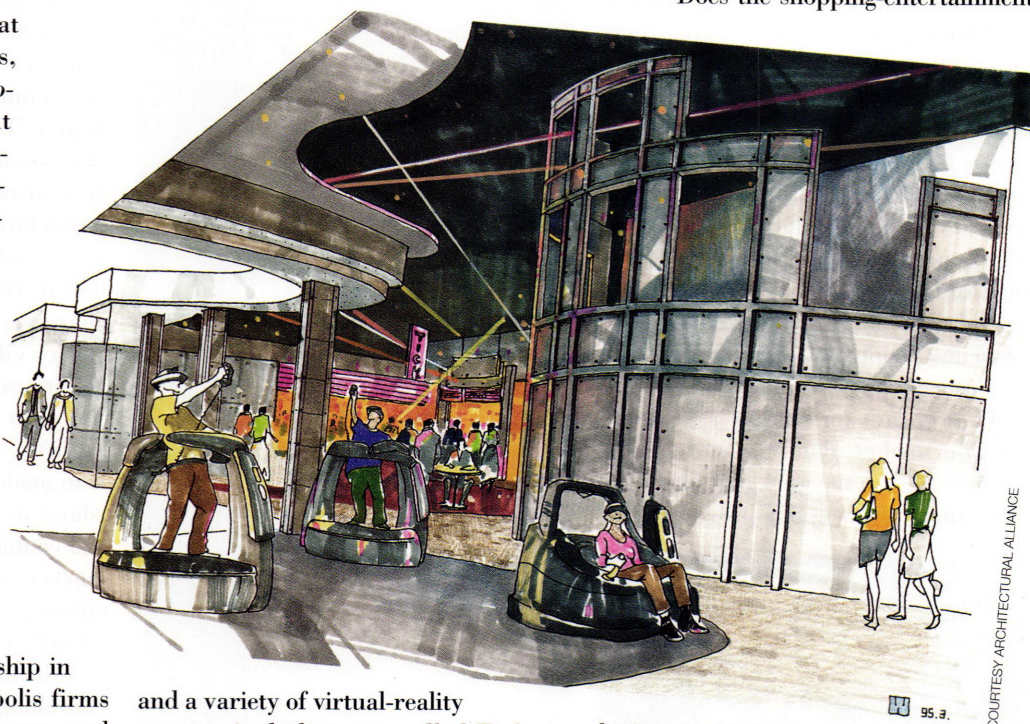
Compelling as these amusements may be, they seem downright low-tech compared to an Indianapolis project Architectural Alliance has in the works. Together with United Artists Theatre Circuit, Inc., Architectural Alliance is designing an entertainment complex called Circle Centre, which will bring together informal dining, a motion-simulator theater called Showscan

Shopping, she suggests, is now viewed in America as a creative act. Once articulated feelings people had about the world and themselves, Marling told the *Twin Cities Reader* last year, but now that role is filled by the things people buy.

"Enjoying one's life experiences to the fullest includes being able to try on alternatives to the face you carry around with you everyday—shopping malls let a person do that," Marling says.

So where does that leave the cultural observer? Is trying on a Gap shirt the modern-day equivalent of composing an opera, or is it just another way to escape?

Does the shopping-entertainment



COURTESY ARCHITECTURAL ALLIANCE

and a variety of virtual-reality venues, including one called Fightertown.

The idea, according to Architectural Alliance, is to offer the "high-action entertainment" of large amusement parks in "an accessible mall environment." Like California's CityWalk, Indiana's Circle Centre—scheduled to open in September—will be adjacent to a cinema multiplex. Similar entertainment complexes, also to be designed by Architectural Alliance, are already planned for Florida, New Mexico and Texas.

Given the proliferation and growing popularity of these show-biz/shopping hybrids, it's obvious that they're offering people something more than mere entertainment. But what? Not surprisingly, ubiquitous pop-culture critic and University of Minnesota art-history professor Karal Ann Marling, herself a big Mall of America fan, has an explanation.

fusion represent another example of consumer sickness, of acquisitiveness-as-art, or is the mall, as Marling would have it, a sort of new museum, one that allows people "to exercise a lot of aesthetic muscles...all sorts of judgments about color and line and shape and form...[and] a lot wider emotional scope"?

Perhaps in the end the new show-biz shopping is all these things—consumerism, art and diversion—and in that lies its overwhelming attraction. As the designer of a Las Vegas entertainment-retail complex told *Metropolis* (and he could just as easily be speaking of the Mall of America), "Everything we do is theater. Good theater has an appeal far stronger than other types of design: It allows us to escape from our responsibilities as adults and find ourselves in a fantasy world."

Lynette Lamb is a writer living in Minneapolis.

b r e e z e s

Theme parks are a different architectural beast altogether. They aren't, in the strictest sense, real architecture. Their façades are meant to heighten a sense of fantasy and allow visitors to venture to another land without ever really leaving their own backyards.

Fantasy architecture is, of course, big business these days. The Disney Company has hired some of the world's brightest star architects—the likes of Michael Graves, Antoine Predock, Robert A.M. Stern and others—to design hotels, office buildings and support facilities around its amusement parks. Graves's Swan and Dolphin hotels in Orlando are unabashed salutes to fantasy.

Though not on Disney's payroll, Ellerbe Becket also has made a few brush strokes in the world of fantasy architecture. Minneapolis-based Ellerbe

A new
theme park
in Japan
provides fun
and amusement
to the tune
of a seaport
village

Becket was the lead architectural firm for the Universal Studios theme park in Orlando several years back, which competes with MGM Studios at Disney World for tourists' dollars.

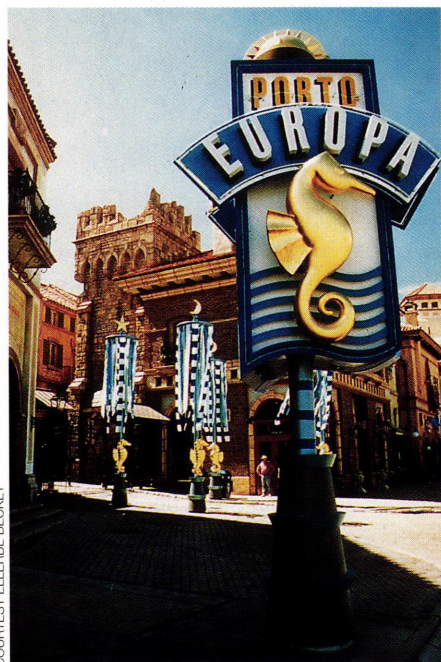
Ellerbe Becket's latest venture into the world of the fantastic is Porto Europa, a 4 1/2-acre Mediterranean-style entertainment complex in Wakayama, Japan. This mock seaport village includes interactive entertainment, rides, restaurants, fast-food outlets, retail, nightclubs, shows and live entertainment, and cartoon movies—all cloaked within the architectural beauty and charming streetscapes found along the sunny villages bordering the breezy Mediterranean sea.

Porto Europa is part of a larger multiuse development proposal on a man-made island off of Wakayama. The island development, when completed, will contain high-rise living units, a fish market, a huge marina and, of course, entertainment. Two bridges connect the island to the mainland.

Ellerbe Becket's role was more as consulting architects than actual designers. The firm worked primarily with a team of art directors from MCA Recreation Services, which also did Universal Studios in Florida and Hollywood.

The MCA art directors designed the park's façades around architectural images indicative of such Mediterranean countries and cities as Spain, France, Italy and Monte Carlo. These façades are not cold-copy replicas from existing buildings, but composites. As one strolls through the park, the architectural influences evolve from French-inspired, to Spanish and then Italian. Signs and street names reflect the geographic changes.

Because the park is made of working buildings with a composite of façades, Ellerbe Becket needed to convert MCA's designs into buildings that considered life-safety issues, handicapped



COURTESY ELLERBE BECKET

This amusement park in Japan is designed to mimic—if not actually replicate—the architecture of various countries and cities along the Mediterranean. Visitors can stroll along urban streets (opposite) looking for fun and excitement within amusement-park safety.

By Eric Kudalis





accessibility, earth-quake resistance and function.

"It was as much a technological problem as an architectural one," says Thomas Schneider of Ellerbe Becket. "The art directors would come with stacks of architectural examples they wanted to recreate. We would then sit down with the art directors to determine how to make the façades and plans work as real buildings. They were meticulous when it came to the look they were after."

In addition, Schneider says Ellerbe Becket had to integrate into the project the work of numerous consultants for shows and rides.

Porto Europa consists of three main buildings. First is the 800-seat Viking Adventure stunt-show arena, which is designed as a medieval Spanish castle and includes a water-flume ride, which passes through and around the castle. At the other end is the Seafari building, which houses a motion-based ride that takes visitors on a simulated deep-water adventure. At the complex's center is the Monte Carlo arcade, a lively juggling of different building fronts housing food services, nightclubs, retail, arcade games and other amusements.

Aside from the main events, thrill seekers can don an electronic vest and play laser tag with a laser rifle; watch a Diver Dan puppet show in which puppet voices are electronically transmitted; dance at the Club Coyote; listen to jazz at the Blue Tone; or watch cartoon shorts at the International Cinema.

To maintain an authentic ambiance in an inauthentic setting, the buildings are painstakingly detailed and aged. Custom-fabricated items abound throughout the project, including the window treatments and wrought-iron railings. Building fronts and trim elements are made of cement-plaster stucco.

Granted, this is mock architecture. There's nothing cutting edge about knocking off centuries of Mediterranean history. Purists will cry that theme architecture simplifies history and culture. But theme-park architecture is really no different than movie or theater sets. It recreates the look and feel of places for our entertainment.

Project: Porto Europa
Architect: Ellerbe Becket
Client: MCA Recreation Services





The park is built on a 4 1/2-acre site. Three main buildings (plan) house a Viking Adventure stunt show, water-flume ride, Seafari underwater adventure, and market place and arcade. As with any theme park, retail is plentiful (opposite top). Buildings are carefully detailed and include many custom items, including wrought-iron railings and window treatments. Exteriors are cement-plaster stucco.





Island life

The concept of cabin has lost a bit of its meaning over the years, says architect Robert Gerloff of Mulfinger, Susanka & Mahady Architects in Minneapolis. Once rustic weekend getaways up by the lake or in the woods, cabins have grown in scale and luxury, many competing with—if not simply outsizing—an owner's year-round house.

A weekend cabin on Madeline Island revives the classic retreat

Gerloff says a cabin or "cottage" is not about luxury or extravagance; it's about "simplicity of construction, decoration, and style."

This cabin on Lake Superior's Madeline Island in Wisconsin, designed for a Twin Cities couple with two children, revives the concept of cabin.

"Cottages are different than primary homes," Gerloff says. "They need to find a different balance between openness and roomness, between togetherness and privacy."

The couple had visited Madeline Island for years, which is a true getaway, as visitors approach by ferry from Bayfield, Wis. One of the oldest white settlements in the area, Madeline Island adds up to 5,000 summer residents to its sleepy winter population of 500. Cabins on the shore are secluded. Bikes trails are plentiful, as are quiet and solitude.

When the couple hired Gerloff, they had one or two design specifications. Originally from the East Coast, the husband wanted a shingle-style cabin. And above all else, they both wanted a stone fireplace.

A fireplace, the heart of any truly great cabin, is indeed what they got. Crafted with stone, the fireplace stands at the center of the cabin, rising through the 2-story "lodge room." Everything is built around the fireplace, Gerloff says. Two bedrooms and a bare-bones but functional kitchen and bathroom are sequestered behind the fireplace. A screened porch and open porch stand on either side of the lodge room.

The children climb a crafted pine ship ladder to their loft, in which two bunk beds surround a play area. Portholes by the bunks allow them to peek out over the main room.

Gerloff used materials that maintain and enhance the cabin feel. The exterior, evoking an East Coast aesthetic with a red

roof, is clad in Shakertown cedar. The interior paneling is pine, the floors are wood and the walls are painted sage green. Cabins are not meant to be opulent, Gerloff says, but nonetheless they should boast some fetching detailing. Here we have a beautifully crafted loft railing, with cut-out images of fish and pine trees.

A mere 1,152 square feet, this cabin is a true weekend getaway in the classic definition of cottage.

E.K.

Project: Madeline Island Cabin

Architect: Mulfinger, Susanka & Mahady



The cabin's focus is the fieldstone fireplace (opposite). The 1,152-square-foot getaway evokes an East Coast aesthetic (top). The kitchen (above) is a small and functional space that overlooks the main "lodge" room.



JOHN DANICIC



The International Wolf Center in northern Minnesota is dedicated to the study and preservation of wolves. Architecturally, the building is inspired by images of wolves running in packs. Triangular shapes resemble eyes, dormers ears, gray siding the wolf fur.

WolfPack



SAARI & FORRAI PHOTOGRAPHY

Feared by man and maligned through the centuries by tales and myths of horror, wolves gain respect and status at the International Wolf Center in northern Minnesota

One hundred years ago, wolves were prevalent in North America.

Yet wolves always suffered from bad public relations. They killed livestock, attacked humans when provoked, and generally struck fear into the hearts of anyone setting out onto uncharted terrain. Few people were sympathetic to wolves. Unrestricted wolf hunting over the decades nearly killed off the North American wolf population.

Only now is public perception of wolves slowly shifting. Part of the changing attitude is attributed to such environmental organizations as the International Wolf Center in Ely, Minn. The Center, located near the Boundary Waters canoe area in northern Minnesota, is dedicated to the study and protection of wolves.

Like eagles and buffalo, wolves are making a comeback. Wolves are still found in Glacier National Park in Montana and Michigan's Upper Peninsula, while many still roam Canada and Alaska. Minnesota is home to approximately 2,000 wolves, perhaps the largest population in the lower 48 states.

Established in the 1980s, the International Wolf Center's mission is to provide "a focal point for world-wide environ-



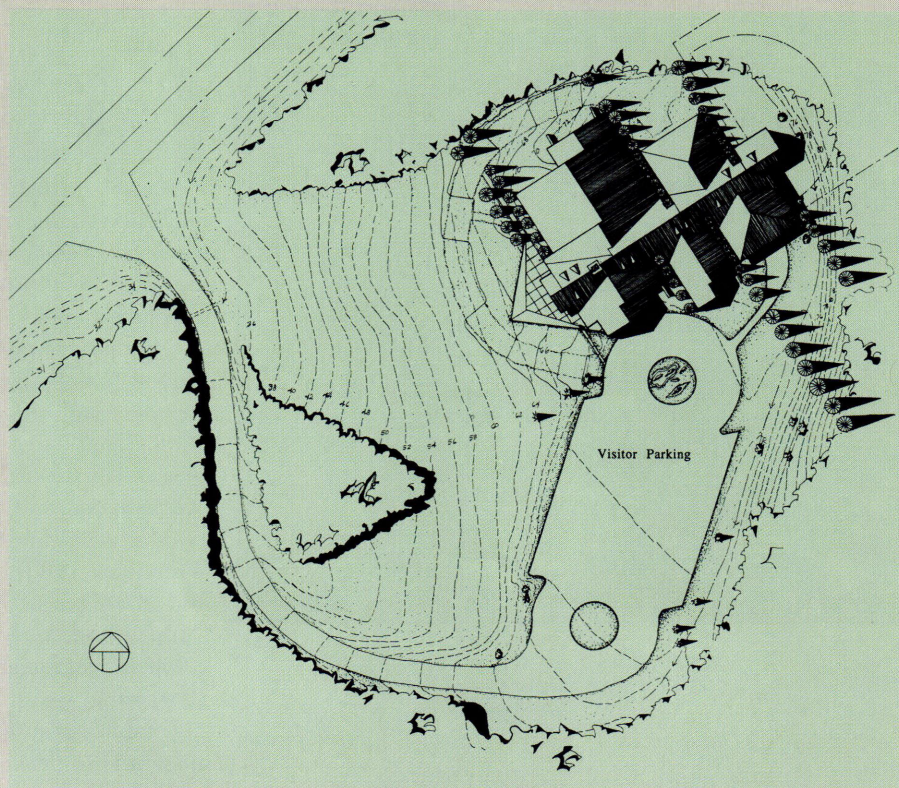
Windows (above) overlook the wilderness, where visitors can observe wolves in their natural habitat. The building is organized along a central spine (plan) that leads to an observation deck. Exhibits (opposite) were designed by the Science Museum of Minnesota.

mental education about the wolf, the wolf's interrelationship with other species, and the role of the wolf within human culture."

With the completion of its new 21,000-square-foot facility—which is actually a remodeling and addition to an existing 3,400-square-foot building—the Center is able to attack its goals head-on. Designed by Thorbeck Architects of Minneapolis with Architectural Resources of Duluth, Minn., as architects of record, the improved facility provides classroom, auditorium and exhibit space to educate the public about the habits and needs of wolves. In addition, the offices for the Boundary Waters Canoe Area

(BWCA) and U.S. Customs are stationed here.

While the exhibit space for the Wolf Center was designed by the Science Museum of Minnesota, an outdoor living museum is the real show. Visitors can stand on an outdoor plaza to see





wolves in their natural habitat, amidst one of North America's great untouched wildernesses.

The \$1.4 million facility is inspired by wolves themselves. Squint just right, and you pick up imagery of wolves. Architect Duane Thorbeck says that the design team studied the social nature of wolves as well as their physical features in conceptualizing the design. The building is composed of separate functional elements, which form a "pack," and are united by a central circulation spine.

From the outside, the massing is meant to resemble a pack of wolves running through the woods, the architects say. The roof forms step upward, like wolves clustered together. Triangular windows become the eyes, dormers the ears, and gray wood siding the wolves' gray fur.

Wolf references continue inside. The circulation spine cuts down the center, progressively leading visitors from human habitat as they enter from the parking lot to wolf habitat and then to a view of the animals from the observation deck. The spine leads past the large wolves-and-human exhibit, several smaller exhibits, as well as an auditorium and reception area.

Triangular windows—eyes—allow visitors to peek at the wooded landscape.

In addition to capturing wolf imagery, the architects used building materials and forms that reflect regional architecture. The broad roof overhangs and horizontal massing pick up on the area's wilderness lodges. Stone and wood are harvested from the area, emphasizing the beauty of local building products while reducing cost of transporting products. The windows, too, are locally manufactured.

Through lectures, programs and exhibits, visitors learn that wolves are, indeed, beautiful creatures. The building picks up on that natural beauty. Rather than standing out, the International Wolf Center becomes a comfortable match for its rural, wooded setting.

E.K.

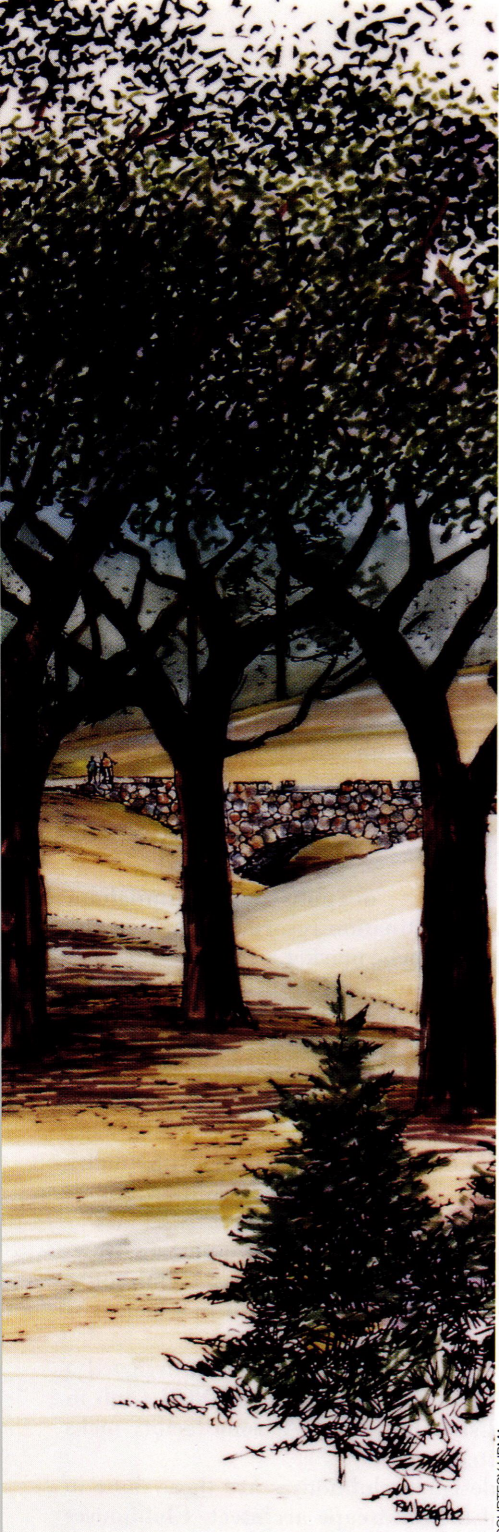
Project: International Wolf Center

Architect: Thorbeck Architects

Architect of record: Architectural Resources

Client: State of Minn./International Wolf Center





COURTESY HRMA

HRMA is energizing the golf game with a host of new and improved clubhouses

There was a time when country clubs were considered bastions of the very rich. The upper crust of only the toniest neighborhoods teed off amidst the opulence of exclusivity that only comes with money and a fluke of nature—belonging to the supposedly proper race and religion.

Country clubs overlooking the rolling acres of golf courses enjoyed their heydays in the 1920s. The old-boys network became firmly entrenched in the country-club culture. Martini glasses clinked and business deals were struck.

Today, golf is swinging into vogue again. Golf has become the fastest growing sports industry nationwide in the past six or seven years. While the average golfer ranges from 35 to 55, many younger people—those in their teens and college years—are swinging the iron across the greens, as well. As a result, communities are building new clubhouses and courses, or remodeling and expanding existing facilities.

The difference between now and then is golf is becoming a sport for everyone. While private clubs still generally attract an upper-middle-class membership, golf isn't quite the elitist game it once was. Municipal golf courses as well as private clubs serve the golf enthusiasts.

Golf is one of the oldest games around. Men in funny outfits began swinging clubs in Amsterdam around 1450. Scotland and northern England adopted the game in the early 1600s,



DON F. WONG

HRMA team includes Richard Christensen, Richard Heise and James MacRae. Golf originated in Amsterdam (opposite bottom) around 1450 and came to the United States (bottom) in the late 19th century. Twelve Bridges (opposite) in northern California picks up on rustic retreat architecture.

TEE TIME





An Arizona facility (above) reflects the region's Mediterranean-inspired architecture, while the NCR Club (opposite) in Dayton, Ohio, reflects the area's colonial architectural tradition.

Hamilton Quiter, which designs casinos and destination resorts throughout the country, HRMA found success in an expanding niche market.

Many private clubs today, while shedding the stuffiness of their elitist past, are nonetheless looking to traditional architectural styles and aesthetics in designing their new or remodeled clubhouses.

The clubhouses designed by Heise and team often reflect established regional architecture. When first venturing into the world of clubhouses, Heise looked at many of the classic clubhouses along the East Coast. What impressed him most about these buildings was that they looked like clubhouses, embossed with quality detailing and material. They were built to last. They represented tradition, stability and longevity.

HRMA brings all of this to the new wave of clubhouses. Before putting drawing pencil to paper, the firm studies the regional architecture. "A clubhouse should look like a clubhouse and it should look like the region in which it is built," Heise says.

For Twelve Bridges in northern California, for instance, the firm designed a rustic post-and-beam structure that resembles a retreat. For the NCR Club in Dayton, Ohio, HRMA designed a colonial-style house. An Arizona facility picks up on the area's Mediterranean-style architecture.

Heise says that the most successfully designed clubhouses are those done in consort with the golf-course designer and the landscape architect. Clubhouses must have a relationship with the course to maximize views of the rolling land. A great clubhouse is the centerpiece of any golf course. In addition, the best clubhouses present a sequence of visual stimuli on approach. By setting a clubhouse on a landscaped lot down a long driveway, an architect creates a sense of anticipation, a sense of getting away from it all. In the best design, the course is visually connected to the clubhouse and the clubhouse is visually connected to the course, Heise says.

As with any niche market—schools, casinos, clubhouses, community centers—the saturation point eventually will toll the bell. For now, though, HRMA is going gangbusters, designing clubhouses that are here to stay.

E.K.

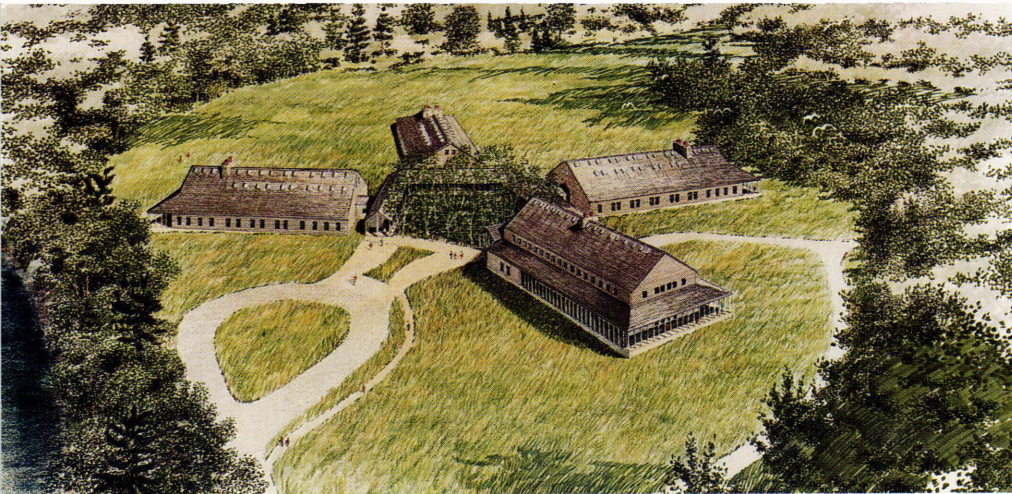
before America finally took up the club in the late 1880s.

Richard Heise, a golf enthusiast whose 10-person architecture firm, HRMA, Inc., has designed about 55 clubhouses, calls golf a low-impact sport that requires a lot of skill. Golf has remained true to form through the generations, with few rules changing over the centuries.

HRMA began designing private and municipal clubhouses in the late 1980s. Once specializing in retail design, the firm switched exclusively to golf clubhouses when the retail market bottomed out.

Much like another Minneapolis firm, Cunningham





COURTESY SIRNY ARCHITECTS

Teaching

By Adelheid Fischer

In December 1971, two busloads of schoolchildren pulled into the parking lot of the Audubon Center of the North Woods near Sandstone, Minn., for the new center's first environmental learning program. Director Mike Link was aghast. There were 77 kids, more than double the number he'd anticipated. To make matters worse, their teachers stepped off the bus wearing ties and dress shoes, clearly intending to go off on a coffee break while he took their students for a tour of the great outdoors. Like the Pied Piper of the winter woods, donning snowshoes, wool trousers and a red-plaid work shirt, he led the kids out into the forest for their first lesson in winter ecology.

"They were wallowing in snow," he recalls, laughing, "literally swimming their way through the fields. But they had a blast."

It turned out to be a good omen. Today, residential environmental learning centers—like the kind developed by Link and a handful of fellow pioneers in the dawning years of environmental activism surrounding the first Earth Day in 1970—are going gangbusters. They are so popular, in fact, that for the 30,000 children who visit RELCs each year, another 30,000 are turned away. These lost opportunities trouble Link, especially for poor, urban kids who may never venture beyond the city's limits.

"We don't want them to miss out just because the buildings weren't there to accommodate them," he says.

The goal is to establish residential centers, which schoolchildren can visit for overnights or week-long stays, in diverse ecosystems throughout the state, from the prairies to the north woods. They're open for family weekends and adult retreats, as well, but they primarily target children during the school year. While several new centers are on the drawing boards, most of the existing facilities in Minnesota are on line for major expansions, thanks to an unprecedented public-private partnership.

In response to the need for capital funds, the Blandin Foundation in northern Minnesota recently organized a consortium of four established RELCs—the Audubon Center, Wolf Ridge Environmental Learning Center, Deep Portage Conservation Reserve, and Long Lake Conservation Center—along with the Forest Resource Center, a newer day-use center seeking to add dormitory facilities to its operation.

Blandin had long supported RELCs because their operations in outstate Minnesota furthered the foundation's commitment to stimulating rural economies and fostering rural vitality. As Cass County commissioner Erv Ostlund observes, the county's investment in Deep Portage, for example, "has already yielded education benefits to landowners as well as students, promoted tourism and brought good long-term jobs to the county."

So the foundation pledged a \$7.5 million challenge grant, which was later matched by the Minnesota legislature. Both grants are contingent upon the consortium raising

Continued on page 56

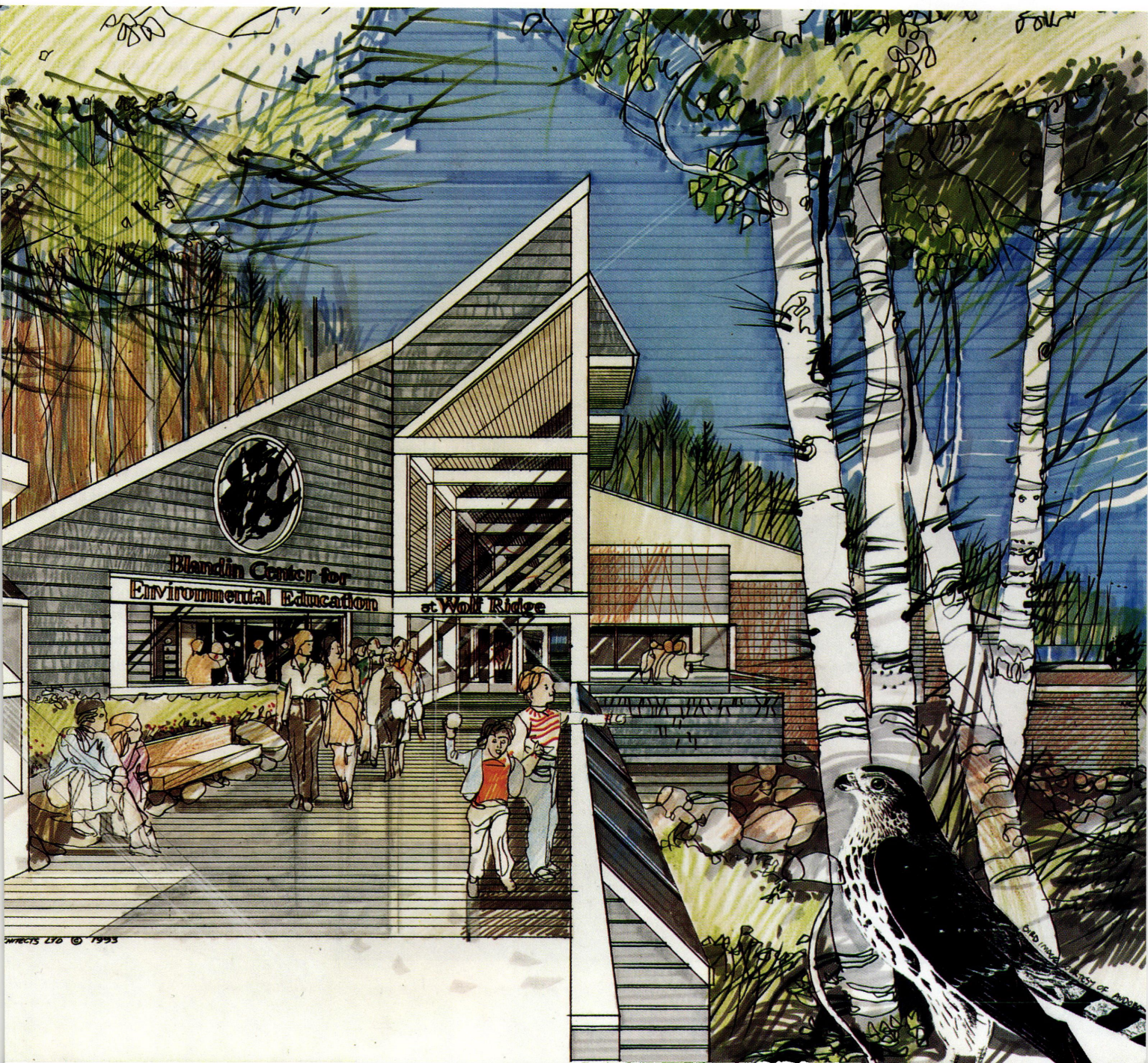
Among the state's environmental learning centers are Audubon Center of the North Woods (above) in Sandstone by Sirny Architects, and Wolf Ridge (right) in Finland by RSP Architects.



COURTESY RSP

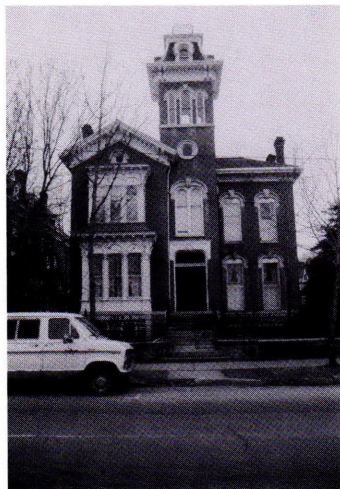
*Residential environmental learning centers bridge the gap
between architecture and environmental education*

b y d e s i g n



Dubuque, Iowa re-imagined

Text and photos by Bill Beyer



When visiting grandparents in southwestern Wisconsin in the 1950s, Dubuque was the BIG CITY. We'd ride the '39 Chev past farmland to the steep and winding hills of East Dubuque, and cross the tall green bridge over the Mississippi. That bridge was the highest and scariest structure in a large world, its arch soaring overhead, its steel grating humming under the tires. In the spring, blizzards of mayflies made the streets greasy and the air disgusting. We'd visit Sears down near the river, or spend a day at the Eagle Point Park bluffs, where the views stretched forever.

Twenty-five years later, I married a lovely lass from Dubuque and have returned there often. The humming city of the '50s is still growing on the standard American plan: appallingly malled at the edges. The original city core, a picturesque river town built in the 19th century, has been left for dead. Its brick skeleton remains, more asleep than preserved. Sly Stallone chose Dubuque for its grit when he made the movie *F.I.S.T.* The industrial river front has not yet made the leap to slick shopping arena. Wooded, then jilted, by riverboat gambling, the city has suspended hope at the river's edge.

Dubuque assumes the bend and curve of powerful bluff and sheltered hollow. The topography sets a slow pace. Neighborhoods are islands, sheltered and contained. The city is quiet. Man is subservient next to the scale of these land forms, and there is comfort in that.

The architectural jumble that blossomed in 19th-century boom towns is everywhere evident in Dubuque. A short walk shows a hundred architectural styles. The

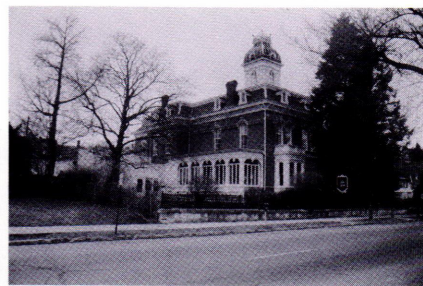
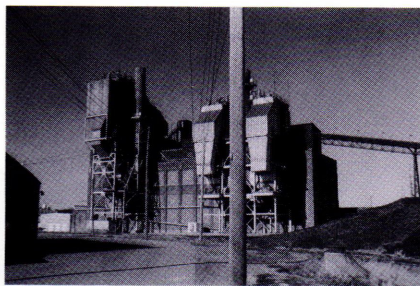
*Oh Dubuque, Oh Dubuque,
How you make me shiver,
With your nice clean streets
and your Mississippi River,
Oh I love you with my heart
and I love you with my liver,
Oh Dubuque,
By the river.*

hopes of countless immigrants still hum in the proud commercial fronts, apartment blocks, row houses, breweries and sheds. Grand mansions crown the bluffs. Each building is a unique story to be imagined, each block is a story book.

Youthful impressions are as ephemeral as mayflies. Revisiting and imagining old stories is restful. The world was larger then and we were smaller. It's all a matter of scale.

Bill Beyer is an architect with The Stageberg Partners in Minneapolis.

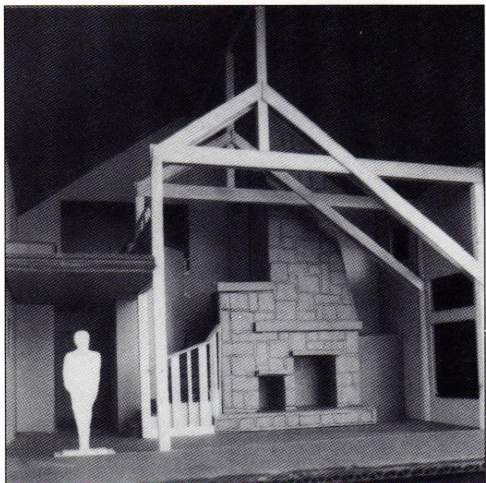




Dubuque, once a lively industrial river town on the Mississippi, has a legacy of diverse architecture, from the grand mansions (top right and opposite top) of its long-gone industrial barons. Working-class immigrants built modest row houses (left). A barge (opposite bottom) sits quietly on the river, which was once wooed then abandoned by riverboat gambling. As is typical of small midwestern towns, the malling of America has left the historic downtown center (above) threadbare.

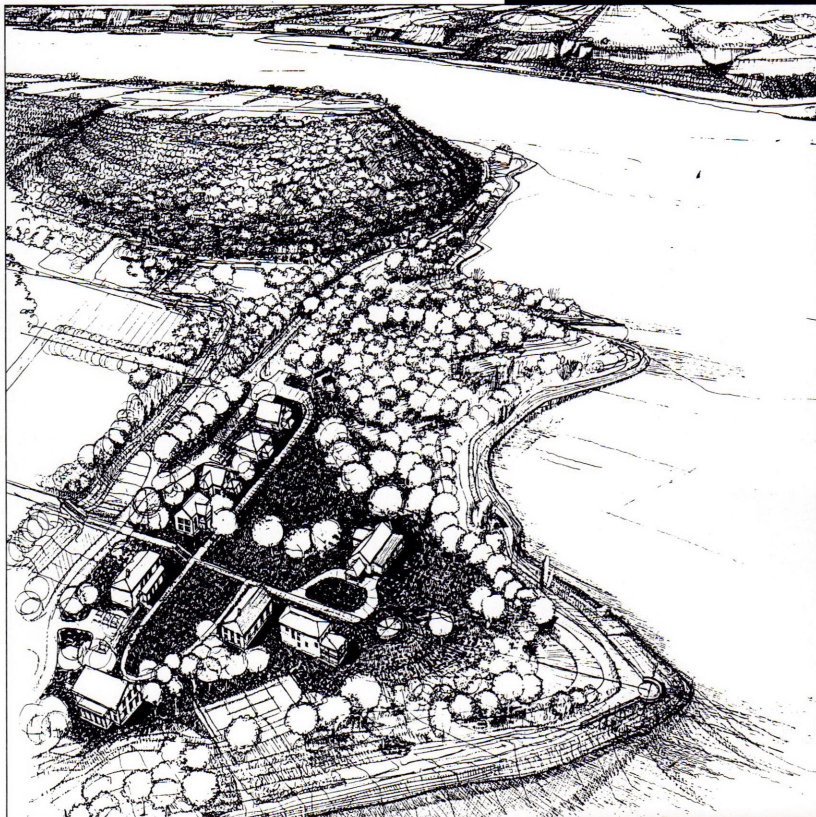
Right: Cerkvenik/Norrgard Residence
Northern Minnesota

Designed as a future second home, this remodeled lakeside cabin is set in the north woods of Minnesota. The 1750 s.f. home orients its living spaces to the lake. Kitchen, breakfast, dining and storage make up the first floor addition with studio, sleeping, bath and closet above. Designed by Paul Buum.



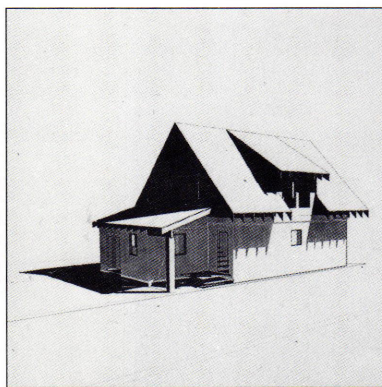
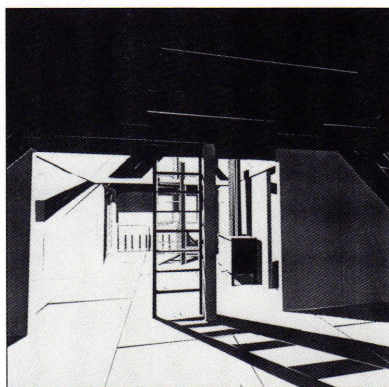
Above: Westhoff Lake Home
Cedar Lake, MN

This lake home combines living, dining and kitchen spaces into a comfortable, casual retreat; views to the lake are embraced through a wall of glass while a stone fireplace warms gatherings in any season. An open stair winds around the fireplace and leads to a loft and bedrooms tucked under the roof. Designed by Jean Larson and Dale Mulfinger and built by Erotas Building Corporation.



Right: Fuller Residence
Southrange, WI

Sited across a circular drive from the main house, this small, steep-roofed structure houses an elongated two-stall garage and a shop on the lower level. Above the garage is the guest studio with two sleeping lofts. Designed by Tim Fuller; built by Deane Hillbrand.



Above: Inn at Frontenac
Frontenac, MN

A former church camp on Lake Pepin will be converted into 23 guest suites, meeting rooms, recreational facilities, and a world class restaurant. Included among the many 1860' era buildings is the National Register listed Lakeside Inn. Phase One will open spring of 1996. Designed by Laurel Ulland and Joseph G. Metzler. Call (612) 345-2641 for information.

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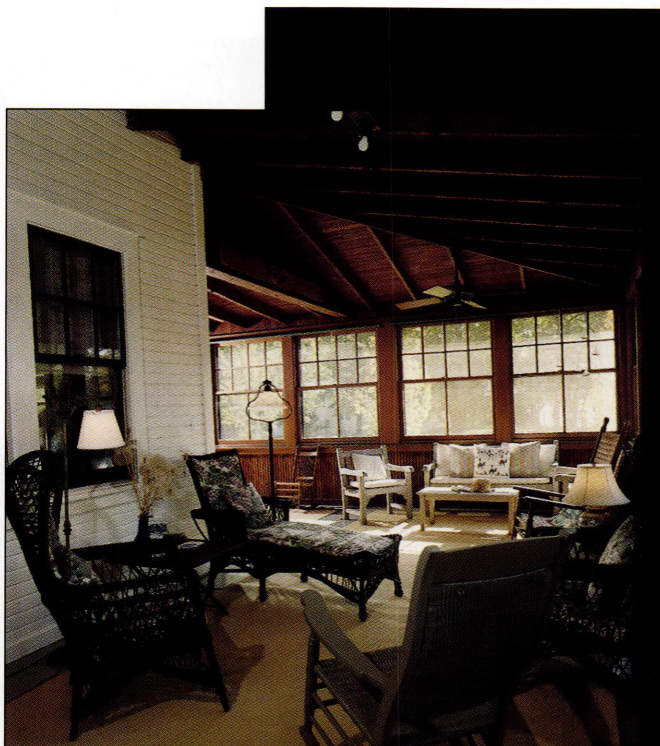
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Right: Whitney Summer Residence *St. Mary's Beach, MN*

This summer house was brought back to life through careful use of contemporary materials and understated changes. The entire structure was raised five feet out of the floodplain. A new kitchen wing is organized for today's living yet continues the narrative of the past. Designed by Katherine Cartrette. Built by Planesman Construction.

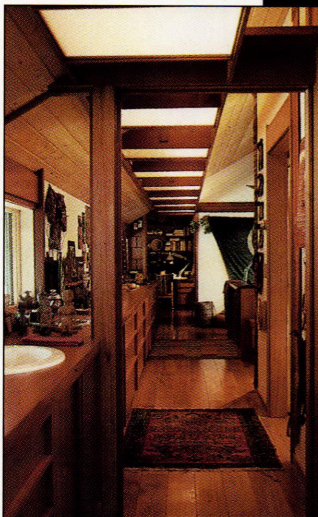
Below: Madeline Island Retreat *Madeline Island, Wisconsin*

Everything in this small cabin overlooking Lake Superior revolves around a massive stone fireplace. A sleeping loft with built-in bunks for children and their guests dominates a loft; a main-level "lodge room" opens out onto two porches. Designed by Robert Gerloff and built by Northwoods Construction.

**Left: Norton Residence**

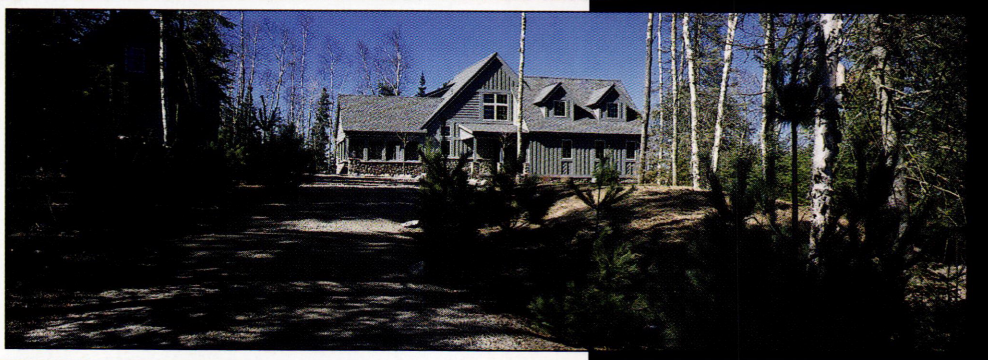
Marine on St. Croix, MN

The Norton Residence was originally designed by Mike McGuire as a rural retreat on a secluded site in May Township. The most recent modifications included the additions of a main level master bedroom and bath, a screen porch with cooking fireplace, and increased deck space to take advantage of south-facing pondside views. In the process the entire main floor of the house was made barrier-free. Designed by Kelly Davis and built by Andlar Construction Company.

**Right: Frauenshuh Residence**

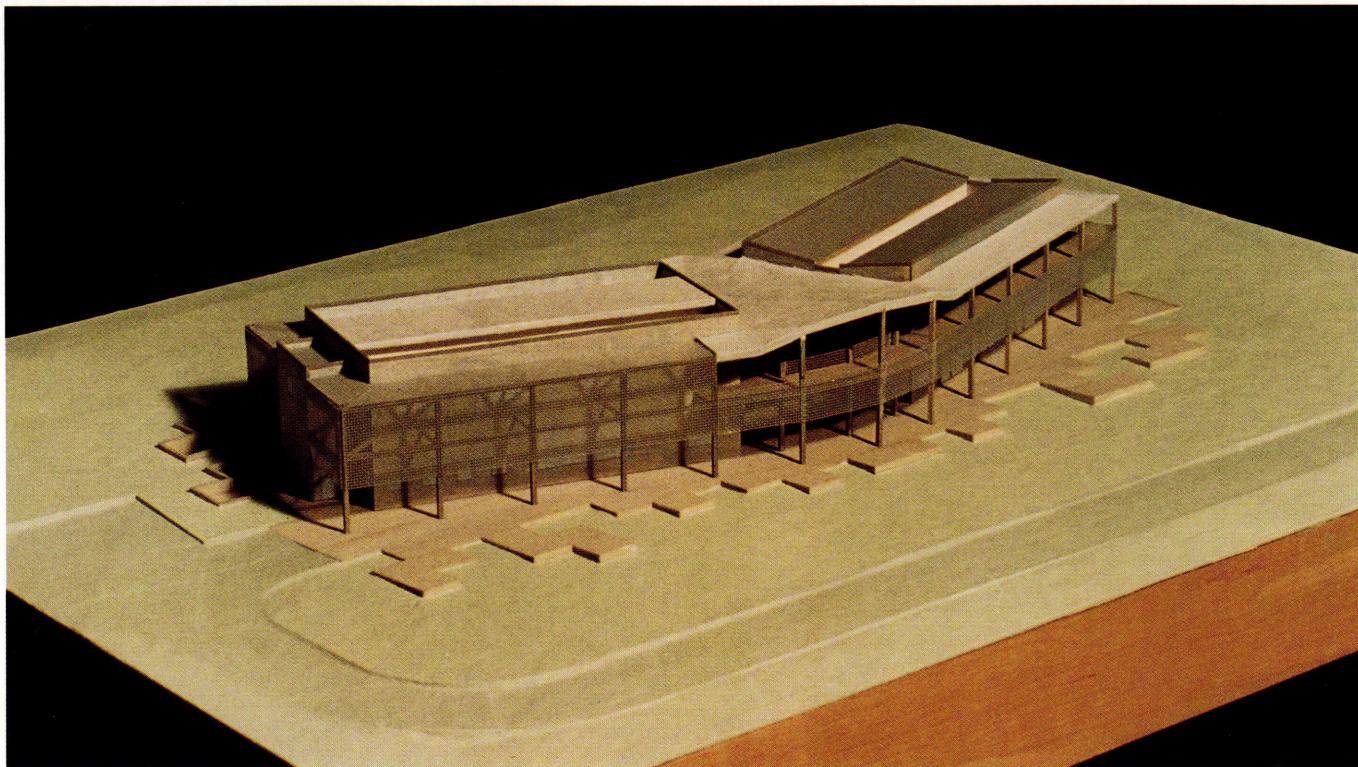
Lake Vermillion, MN

This lake home and guest cottage, designed by Dale Mulfinger for the Frauenshuh family, utilizes 120 year old white pine beams recycled from the barn of the Kern farm in the St. Croix valley. Built by Aulik & Luloff Inc.



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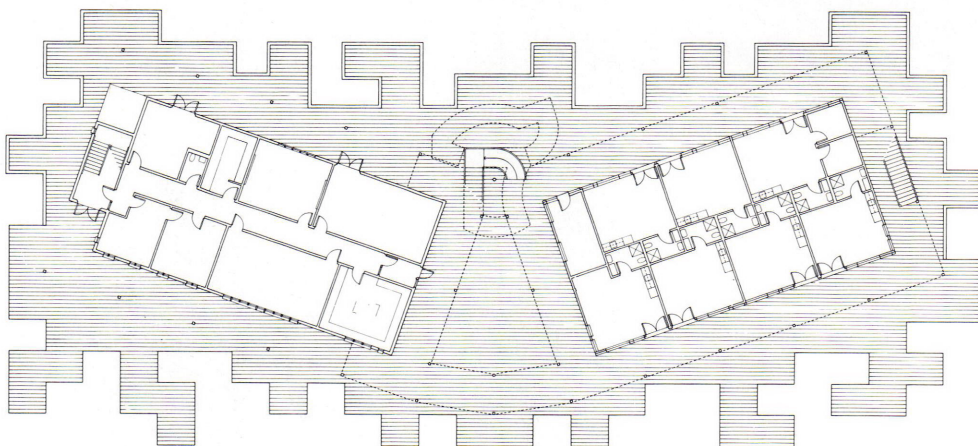
PROJECT: Molokai Research Station
DESIGNER: Michael Sheridan

Each winter, plant geneticists and biologists from the United States gather at Molokai, Hawaii, to cultivate their crops for further research. The facility is proposed by a nonprofit research corporation to provide research space for the scientists, who struggle with inadequate laboratories and a motley array of accommodations.

The site is on the arid southern side of the island. The facility consists of a pair of 2-story buildings each measuring 40 feet by 80 feet. The buildings contain apartments to the east and laboratories to the west.

The apartment building is wrapped by a 10-foot verandah, naturally ventilated and clad in wood. By contrast, the laboratory building is air conditioned, clad in corrugated metal and cloaked in screens of chain-link fencing material.

The two sides sit on a wooden platform and are rotated slightly to create an exterior court for nighttime lectures, slide shows and socializing. A copper-clad vault shelters the court.



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For over 100 years, architects who are members of AIA Minnesota have designed outstanding architecture. From Cass Gilbert's design of our State Capitol to the new buildings featured in this special issue of *AM*, Minnesota has a rich and celebrated tradition of building facilities that are beautiful, functional and playful.

The "Portfolio of Entertainment, Resort & Recreation Architecture" on the following pages will introduce you to those AIA Minnesota firms that are actively engaged in the design of architecture for entertainment and fun, and they have chosen to support the publication of this special issue of *AM* on architecture for recreation and entertainment.

When it comes time to find a firm for your building project, be sure to consider these firms, each of which is owned and operated by members of AIA Minnesota, our state's Society of the American Institute of Architects.

If you need assistance in finding an architect and utilizing a fair and thorough selection process, please contact AIA Minnesota, 612/338-6763. We have brochures and suggested selection methods that can save you time and money, as well as enable you to find the right architect for your project.

Peter Rand, FAIA
Publisher

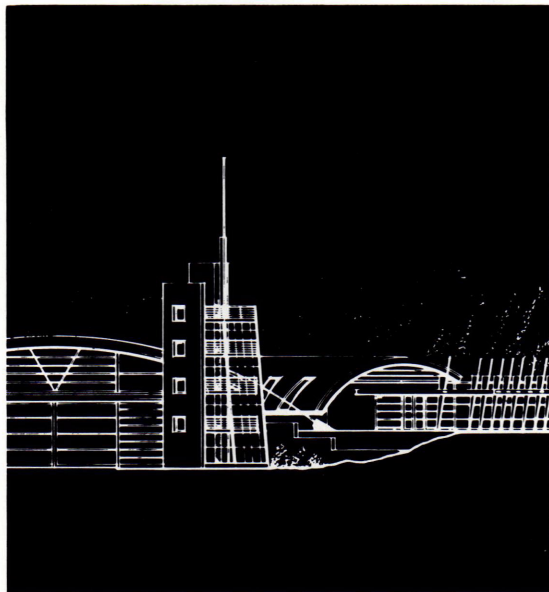


The Pines Clubhouse, Grand View Lodge

Architecture One

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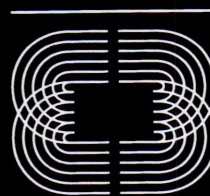
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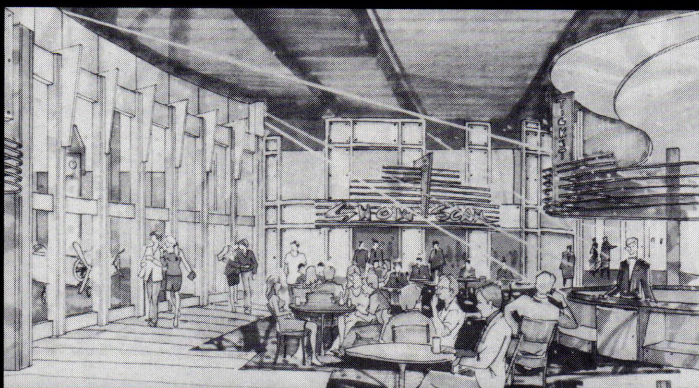
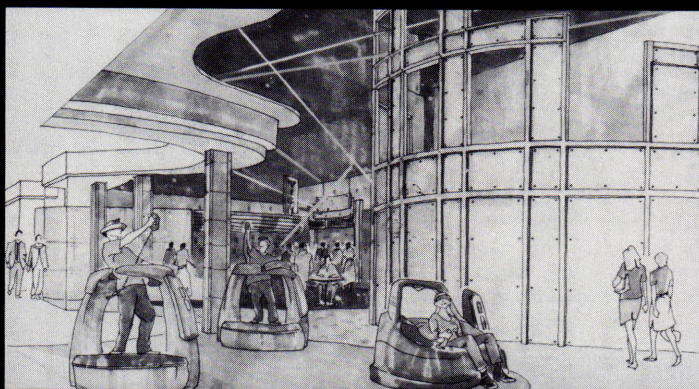
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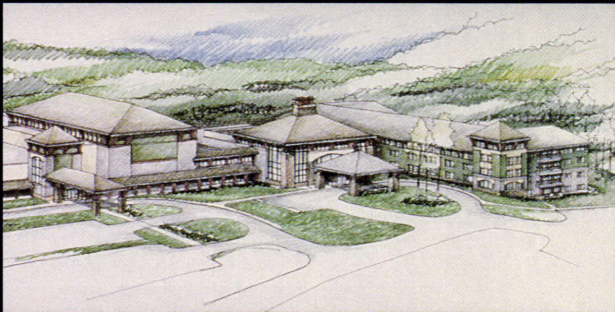
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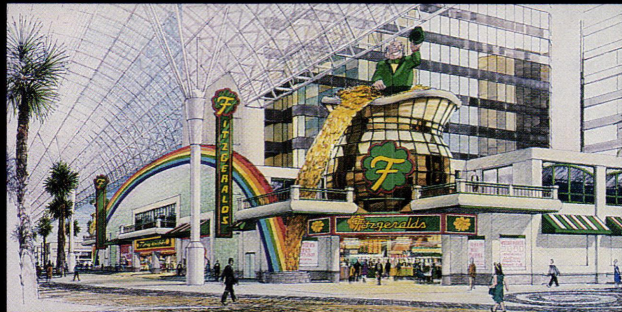


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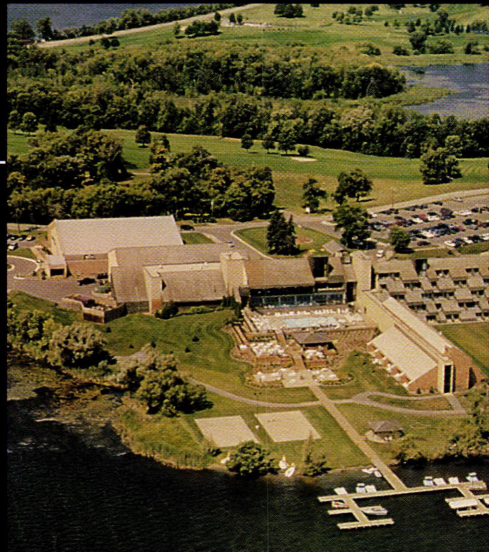


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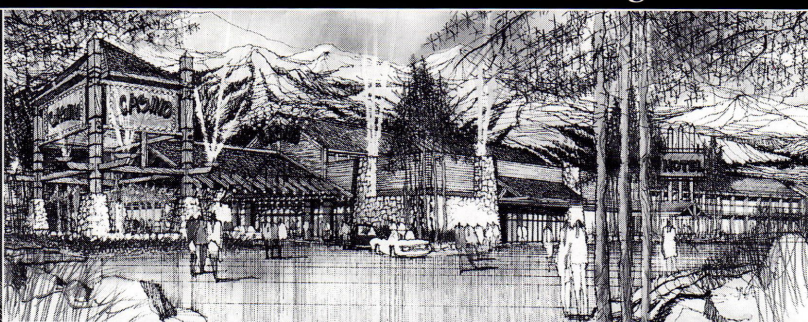
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Recreation

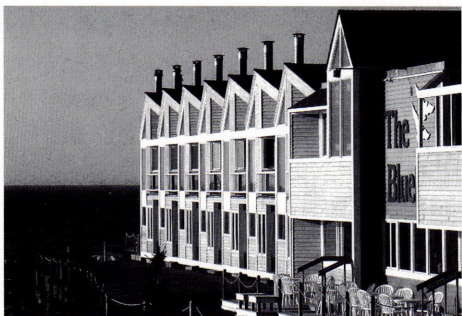
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ness, specialists from international business concerns and such."

Because the architecture industry always is evolving, continuing education is important to McDermott. Members' needs are more sophisticated today, and thus continuing education becomes essential.

Continuing education begins with architecture school itself and the training of architects. McDermott notes that many practitioners complain about a chasm between architectural training and the real world of practice.

McDermott says that the Institute and the Board of Directors recognize a need to do more in helping guide young people in the early stages of their careers. Nearly 37,000 students are enrolled in architecture programs nationally today. All will not necessarily find jobs—or want jobs—in architecture firms.

McDermott says that the Institute should help students make choices about what they can do with their train-

ing. The Institute needs to give young people the information they need in deciding what kind of architecture they want to practice, whether they want to be in a traditional firm, corporate world, academia, or whether they want to be facility managers, or something seemingly unrelated to architecture. Architectural education can and should prepare an architect for many different career paths besides the traditional role of designer, he says.

"We should help them make those decisions, and we should give them more specific support in terms of training. We should be investing more in our young-architects programs and our associate programs in helping interns," McDermott says. "They should be able to look to the senior members of their profession as a real source of support for them."

McDermott believes that architects have to become more visible and more involved in their communities in the future, and become more involved in terms of committee appointments and government.

"The AIA was founded in 1857 to

define, defend and promote the profession as a profession," McDermott says. "All the things we do—certainly at the national level—have to fall into that scope. We should be defining the profession as it needs to be defined today. We should be defending the profession against potential legal or public policy or social or economic erosion of its potential. And we should be promoting the architectural profession to the public as a solution to a lot of problems that, in fact, don't always have a lot to do with building."

McDermott is optimistic about the profession's future, especially if the Institute is successful in finding nontraditional roles for architects.

"We have to increase access to the Institute," McDermott says. "We cannot say that the Institute will be primarily made up of registered architects who work in traditional practice. We have to say that we have a larger house—that, in fact, the architectural church has a lot of pews. If we do that, we'll have a basilica or cathedral and not just a small church by the side of the road." AM

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A Society of The American Institute of Architects

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COMMUNICATIONS

The firms listed on the following pages include design professionals who are members of the American Institute of Architects. They offer a broad range of architectural, space planning and interior design services. Individually, each firm has special areas of expertise and project competence. Their capabilities range from homes to corporate headquarters, from hospitals to schools, restaurants to retail facilities.

I invite you to contact these firms and to discuss with them your specific project needs.

Peter A. Rand, FAIA
Publisher

■ **ANKENY, KELL, RICHTER, WALSH ARCHITECTS, P.A.**
821 Raymond Avenue, Ste. 400
St. Paul, MN 55114
Tel: 612/645-6806
Fax: 612/645-0079
Established 1976

Ronald W. Ankeny	AIA
Duane A. Kell	FAIA
Frederick C. Richter	AIA
Robert J. Walsh Jr.	AIA, CID

Firm Personnel by Discipline	
Architects	14
Interior Designers	3
Other Technical	5
Administrative	4
Total in Firm	26

Interior Work %	
Office Bldgs/Banks/Financial	25
Retail/Commercial	10
Medical/Healthcare	10
Municipal	5
Education/Academic	25
Office/Warehouse/Mfg	26

Ameridata Consulting, St. Paul, MN;
Cellular One, Minnetonka, MN;
Medtronic, Fridley, MN; Central
Medical, St. Paul, MN

■ **ARCHITECTURAL ALLIANCE (also known as The Alliance)**

400 Clifton Avenue South
Minneapolis, MN 55403
Tel: 612/871-5703
Fax: 612/871-7212
Other Offices: St. Paul, MN
Established 1970

Sharry L. Cooper	IIDA
Thomas J. DeAngelo	AIA
Donald L. Hammer	AIA
Dennis W. LaFrance	AIA
Carl J. Remick	AIA

Firm Personnel by Discipline

Architects	50
Interior Designers	8
Other Technical	1
Administrative	8
Total in Firm	67

Interior Work %	
Office Bldgs/Banks/Financial	20
Retail/Commercial	25
Medical/Healthcare	10
Municipal	20
Education/Academic	10
Airports	15

H. B. Fuller Willow Lake Corporate
Campus, R&D Laboratory Facility,
Vadnais Heights, MN; University of
Minnesota Cancer Center Interiors,
Minneapolis, MN; United States
Courthouse and Federal Office
Building, Minneapolis, MN; Fortis
Insurance Company Woodbury Home
Office Renovation, Woodbury, MN;
Caribou Coffee Shops in Minnesota,
Georgia, North Carolina

■ **ARCHITECTURE ONE**

311 South 8th Street
Brainerd, MN 56401
Tel: 218/829-0525
Fax: 218/829-1968
Established 1978

Roy L. Abbott	AIA, CID
Robert A. Ogdahl	AIA, CID
Jeffrey W. Behr	AIA, CID

Firm Personnel by Discipline	
Architects	5
Other Technical	2
Administrative	1.5
Total in Firm	8.5

Interior Work %	
Housing/Multiple	10
Residences/New & Remodel.	5
Office Bldgs/Banks/Financial	5
Retail/Commercial	5
Medical/Healthcare	30
Churches/Worship	10
Municipal	15
Education/Academic	10

Shady Lane Nursing Home, Wadena,
MN; The Pines Golf Clubhouse,
Nisswa, MN; Lord of Life Lutheran
Church, Baxter, MN; First American
Bank, Baxter, MN

■ **ARMSTRONG, TORSETH, SKOLD AND RYDEEN, INC.**

4901 Olson Memorial Highway
Minneapolis, MN 55422
Tel: 612/545-3731
Fax: 612/525-3289
Established 1944

James E. Rydeen	FAIA
Kenneth E. Grabow	AIA
Rodney E. Erickson	FCSI
Paul W. Erickson	AIA
Tammy S. Magney	AIA
William V. Snyder	AIA
Daniel C. Moll	AIA
Paul L. Snyder	AIA

Firm Personnel by Discipline	
Architects	59
Interior Designers	1
Engineers	22
Other Technical	10
Administrative	8
Total	100

Interior Work %	
Churches/Worship	7
Education/Academic	93

Osseo, Maple Grove Senior High, MN;
Willmar Senior High, MN; Naperville,
IL Senior High; Stillwater,
MN Senior High; Red Wing, MN,
Senior High; Anoka, MN,
Champlin Park Senior High

Legend

AIA	American Institute of Architects
APA	American Planning Association
ASID	American Society of Interior Designers
CID	Certified Interior Designer
FAIA	Fellow, American Institute of Architects
FASID	Fellow, American Society of Interior Designers
FCSI	Fellow, Construction Specifiers Institute
IIDA	International Interior Designers Association
PE	Professional Engineer

BENTZ/THOMPSON/RIETOW, INC.

2600 Foshay Tower
Minneapolis, MN 55402
Tel: 612/332-1234
Fax: 612/332-1813
Established 1971

Milo Thompson FAIA, CID
Robert Rietow AIA, CID
Bruce Cornwall AIA, CID
Bob Zimmerman AIA, CID
Lew Moran Associate AIA

Firm Personnel by Discipline

Architects 11
Interior Designers 2
Other Technical 6
Administrative 1
Total in Firm 20

Interior Work %
Housing/Multiple 5
Residences/New & Remodel. 5
Office Bldgs/Banks/Financial 10
Retail/Commercial 20
Churches/Worship 10
Municipal 10
Education/Academic 40

Metropolitan State University
Administrative & Student Services
Building, St. Paul, MN;
Dayton's Southdale Store, Edina,
MN; 510 Groveland, Thompson
Apartment, Minneapolis, MN;
Wooddale Church, Eden Prairie, MN

BOARMAN KROOS PFISTER RUDIN & ASSOCIATES, INC.

222 North 2nd Street
Minneapolis, MN 55401
Tel: 612/339-3752
Fax: 612/339-6212
Established 1978

Jack Boarman AIA
Peter Pfister AIA
David Kroos AIA
Jeffrey Rudin PE
Victoria Johnson ASID, CID
Sue Anderson ASID, CID
Barbara Gabler ASID, CID

Firm Personnel by Discipline

Architects 21
Interior Designers 3
Engineers 6
Other Technical 4
Administrative 6
Total in Firm 40

Interior Work %
Housing/Multiple 5
Office Bldgs/Banks/Financial 40
Medical/Healthcare 5
Municipal 40
Education/Academic 5
Other 5

Eagle Crest Retirement Community,
Roseville, MN; Coon Rapids Civic
Campus, Coon Rapids, MN;
National City Bank Corporate,
Minneapolis, MN

CUNINGHAM HAMILTON QUITER, P.A.

201 Main Street SE, Ste. 325
Minneapolis, MN 55414
Tel: 612/379-3400
Fax: 612/379-4400
Established 1968

John W. Cunningham FAIA
John H. Hamilton AIA
John E. Quiter AIA
Stephen R. Thompson AIA

Firm Personnel by Discipline

Architects 84
Interior Designers 4
Other Technical 1
Administration 20
Total in Firm 109

Interior Work %
Housing/Multiple 10
Residences/New & Remodel. 5
Retail/Commercial 10
Churches/Worship 10
Education/Academic 35
Entertainment 30

Rainforest Cafe, Mall of America,
Bloomington, MN; Roseville Area
High School, Roseville, MN;
Media Productions Corporate
Offices, Minneapolis, MN.

THE ELLERBE BECKET COMPANY

800 LaSalle Avenue
Minneapolis, MN 55402
Tel: 612/376-2000
Fax: 612/376-2271
Other Offices: New York,
Washington, D.C., Chicago, Kansas
City, Los Angeles, San Francisco
Established 1909

Jean Pontzer CID
Sandy Strand CID
Faye LeDoux CID
Peg Withrow CID

Firm Personnel by Discipline

Architects 229
Interior Designers 32
Engineers 117
Other Technical 70
Administrative 174
Total in Firm 622

Interior Work %
Office Bldgs/Banks/Financial 19
Medical/Healthcare 34
Education/Academic 14
Sports 18
Government 8
Leisure & Entertainment 7

Northern States Power Systems
Control Center, Minneapolis, MN;
Allina Health System, Minneapolis,
MN; Dow Sales Offices, Los Angeles,
CA and New York, NY; Winthrop &
Weinstein PA, Minneapolis, MN

EDWARD FARR ARCHITECTS INC.

8400 Normandale Lake Blvd.,
Ste. 130
Bloomington, MN 55437
Tel: 612/831-6460
Fax: 612/831-6470
Established 1991

Edward A. Farr AIA

Firm Personnel by Discipline

Architects 3

Interior Work %
Office Bldgs/Banks/Financial 50
Retail/Commercial 30
Industrial/Mfg/Warehousing 20

Colle & McVoy, Marketing
Communications Agency,
Bloomington, MN; ExecuTrain,
Corporate Offices and Computer
Training Facility, Bloomington, MN;
Room & Board, Furniture Store
Warehouse, Golden Valley, MN;
Mona, Meyer, McGrath & Gavin,
Corporate Offices, Bloomington, MN

HGA INTERIORS

1201 Harmon Place
Minneapolis, MN 55403
Tel: 612/337-4100
Fax: 612/332-9013

Other Offices: Rochester, MN and
Milwaukee, WI
Established 1953

John Crosby ASID
Laurie Parriot ASID

Firm Personnel by Discipline

Architects 95
Interior Designers 10
Engineers 52
Other Technical 49
Administrative 54
Total in Firm 260

Interior Work %
Office Bldgs/Banks/Financial 10
Retail/Commercial 5
Medical/Healthcare 30
Churches/Worship 5
Municipal 15
Education/Academic 20
Interior Architecture 5
Industrial/Mfg. 10

Mayo Foundation, Rochester, MN;
UCSF Cancer Center, San Francisco,
CA; Iowa Illinois Gas & Electric,
Davenport, IA; 3M Building 275,
St. Paul, MN

HOLABIRD & ROOT

400 South Broadway
Rochester, MN 55904
Tel: 507/288-8088
Fax: 507/288-7311
Other Offices: Chicago, IL
Established 1880

Greg Cook AIA
Jeff Case AIA
Patricia Sticha AIA, IIDA
Bob Piotrowski
Terance Gruenhagen AIA, CID

Firm Personnel by Discipline
Architects 25
Interior Designers 4
Engineers 24
Other Technical 6
Administrative 16
Total in Firm 75

Interior Work %
Residences/New & Remodel. 5
Office Bldgs/Banks/Financial 25
Medical/Healthcare 20
Churches/Worship 5
Municipal 5
Education/Academic 40

IBM Mid America Employee
Federal Credit Union, Rochester,
MN; Mayo Civic Center Expansion,
Rochester, MN; Motorola -
Customers' Center for Systems
Integration, Schaumburg, IL;
Chicago-Kent College of Law,
Chicago, IL

HORTY ELVING & ASSOCIATES, INC.

505 East Grant Street
Minneapolis, MN 55404-1490
Tel: 612/332-4422
Fax: 612/344-1282
Established 1955

Linda Engel CID
Thomas Horty FAIA
Rick Moore AIA

Firm Personnel by Discipline
Architects 11
Interior Designers 3
Engineers 5
Other Technical 6
Administrative 3
Total in Firm 28

Interior Work %
Medical/Healthcare 98
Other 2

Minnesota Masonic Home Care
Center, Bloomington, MN;
Lutheran Home of the Cannon
Valley, Northfield, MN; Saint Cloud
Hospital, St. Cloud, MN; Knute
Nelson Memorial Home,
Alexandria, MN

JOHNSON/PETERSON, INC.

620 Mendelssohn Avenue N., Ste. 145
Golden Valley, MN 55427
Tel: 612/546-6455
Fax: 612/546-4405
Established 1990

Robert J. Johnson AIA, CID
Russell W. Peterson RA, CID
Jan DuFault

Firm Personnel by Discipline
Architects 2
Interior Designers 3
Other Technical 1
Administrative 1
Total in Firm 5

Interior Work %
Residences/New & Remodel. 25
Office Bldgs/Banks/Financial 10
Retail/Commercial 40
Municipal 5
Education/Academic 20

General Growth Management Mall,
Interior Design Work, Various
National Locations; Lifetime Fitness,
Eagan, Roseville, Woodbury,
St. Paul, MN; Schief Residence,
Edina, MN; Xtreme Shades,
Fox River Mall, Appleton, WI and
in Chicago, IL

KODET ARCHITECTURAL GROUP LTD.

15 Groveland Terrace
Minneapolis, MN 55403
Tel: 612/377-2737
Fax: 612/377-1331
Established 1983

Edward J. Kodet, Jr. FAIA
Dave Kulich AIA
Ken Stone AIA

Firm Personnel by Discipline
Architects 4
Other Technical 4
Administrative 2
Total in Firm 10

Interior Work %
Housing/Multiple 5
Residences/New & Remodel. 5
Office Bldgs/Banks/Financial 5
Retail/Commercial 10
Medical/Healthcare 5
Churches/Worship 20
Municipal 15
Education/Academic 20
Recreation/Park Bldgs 15

University of Minnesota Shops
Building, Minneapolis, MN;
R. F. Jones (Longfellow) House,
Minneapolis, MN; Baker Ranger
Public Safety Center, Medina, MN;
934 Tactical Airlift Wing,
Minneapolis, MN

KRECH, O'BRIEN, MUELLER & WASS, INC.

6115 Cahill Avenue
Inver Grove Heights, MN 55076
Tel: 612/451-4605
Fax: 612/451-0917
Established 1985

James H. Krech PE
Daniel J. O'Brien AIA, CID
Brady R. Mueller AIA, CID
Brian C. Wass AIA, CID
Heidi M. Myers AIA, ASID, CID

Firm Personnel by Discipline
Architects 6
Interior Designers 1
Engineers 2
Other Technical 5
Administrative 2
Total in Firm 16

Interior Work %
Housing/Multiple 10
Residences/New & Remodel. 5
Office Bldgs/Banks/Financial 20
Retail/Commercial 15
Churches/Worship 5
Education/Academic 5
Industrial/Mfg/Warehousing 40

St. Croix Lutheran School,
Remodeling, West St. Paul, MN;
Cenex Credit Union, Inver Grove
Heights, MN; National Car Facilities
Prototypes

L & M ASSOCIATES, LTD.

7151 Metro Blvd., Ste. 171
Edina, MN 55439
Tel: 612/944-7576
Fax: 612/944-7585
Established 1991

Raymond M. Mazorol AIA
Donald W. Laukka AIA
Cindy L. O. Nagel CID

Firm Personnel by Discipline
Architects 2
Interior Designers 1
Other Technical 4
Administrative 2
Total in Firm 9

Interior Work %
Housing/Multiple 5
Residences/New & Remodel. 10
Retail/Commercial 85

The Museum Company,
Mall of America, Bloomington, MN;
Nordic Track, Mall of America;
Animal Lovers, Mall of America;
Museum Shops, Minnesota History
Center, St. Paul, MN

LHB ENGINEERS & ARCHITECTS

4600 West 77th Street, Ste. 302
Edina, MN 55435
Tel: 612/831-8971
Fax: 612/831-0115
Other Offices: Duluth, MN
Established 1965

Lauren Larsen PE
Harvey Harvala PE
Steve McNeill AIA
Rick Carter AIA
Jerry Putnam AIA

Firm Personnel by Discipline
Architects 15
Interior Designers 2
Engineers 19
Other Technical 5
Administrative 12
Total in Firm 53

Interior Work %
Housing/Multiple 5
Residences/New & Remodel/ 5
Office Bldgs/Banks/Financial 5
Retail/Commercial 5
Medical/Healthcare 9
Churches/Worship 5
Municipal 15
Education/Academic 5
Engineering/Structural 29
Interior Architecture 6
Restoration/Preservation 5

Health House '94, American Lung
Association, Chanhassen, MN;
St. Joan of Arc, Addition and
Renovation, Minneapolis, MN;
Duluth Convention and Visitors
Bureau, Duluth, MN; Washington
Community Center and Studios,
Duluth, MN

■ MOHAGEN ARCHITECTS LTD.

1421 E. Wayzata Blvd.
Wayzata, MN 55391
Tel: 612/473-1985
Fax: 612/473-1340
Established 1989

Todd Mohagen AIA

Firm Personnel by Discipline

Architects	1
Interior Designers	1
Other Technical	2
Administrative	.5
Total in Firm	4.5

Interior Work %	
Residences/New & Remodel.	20
Office Bldgs/Banks/Financial	50
Retail/Commercial	10
Medical/Healthcare	10
Education/Academic	10

Anchor Bank Remodel, Tilka
Residence, HealthEast Real Estate
Offices, Woodbury Family Clinic

■ MOLFINGER, SUSANKA & MAHADY ARCHITECTS, INC.

43 Main Street SE, Ste. 410
Minneapolis, MN 55414
Tel: 612/379-3037
Fax: 612/379-0001
Established 1983

Dale Mulfinger AIA
Sarah Susanka AIA, CID
Michaela Mahady AIA, CID

Firm Personnel by Discipline

Architects	8
Interior Designers	7
Other Technical	13
Administrative	2
Total in Firm	30

Interior Work %	
Residences/New & Remodel.	95
Libraries	.5
Restoration/Preservation	10
Energy Efficient	70

Maple Forest House, Minnetrista,
MN; House at Waikii Ranch, HI;
Taylor Renovation, South
Minneapolis, MN; Prairie Renovation
and Remodel, Minneapolis, MN

■ ORR-SCHELEN-MAYERON & ASSOCIATES, INC.

300 Park Place East
5775 Wayzata Blvd.
Minneapolis, MN 55416
Tel: 612/595-5775
Fax: 612/595-5773
Other Offices: Eau Claire, WI
Established 1922

Mary Deeg IIDA
Jerry A. Turner AIA
F. Dennis Hall PE
Paul V. Suby PE
Ed J. DeLaForest PE

Firm Personnel by Discipline

Architects	5
Interior Designers	3
Engineers	42
Other Technical	68
Administrative	29
Total in Firm	142

Interior Work %	
Office Bldgs/Banks/Financial	60
Medical/Healthcare	20
Municipal	10
Education/Academic	10

Heitman Properties/One Financial
Plaza, Kinnard Financial Center, and
IDS Tower, Minneapolis, MN;
Hoffman Engineering, Anoka, MN;
U. S. District Courts, St. Paul, MN;
HealthEast, St. Paul, MN

■ THE LEONARD PARKER ASSOCIATES, ARCHITECTS, INC.

430 Oak Grove Street, Ste. 300
Minneapolis, MN 55403
Tel: 612/871-6864
Fax: 612/871-6868
Established 1957

Leonard S. Parker FAIA
Gary Mahaffey FAIA
Stephan S. Huh FAIA
Francis Bulbulian AIA

Firm Personnel by Discipline

Architects	20
Interior Designers	6*
Other Technical	6
Administrative	5
Total in Firm	32

*5 included in architect total

Interior Work %	
Residences/New & Remodel.	5
Office Bldgs/Banks/Financial	20
Municipal	25
Education/Academic	20
Libraries, Convention Facilities, Justice & Detention Facilities	30

Minnesota Judicial Center, St. Paul,
MN; Minneapolis Convention Center,
Minneapolis, MN; Dakota County
Western Services Center, Apple
Valley, MN; Washburn Community
Library, Minneapolis, MN

■ POPE ASSOCIATES INC.

1360 Energy Park Drive, Ste. 300
St. Paul, MN 55108
Tel: 612/642-9200
Fax: 612/642-1101
Established 1974

Jon R. Pope AIA
Dan Klecker AIA
Contact: Carole B. Sarkozy ASID,
IIDA

Firm Personnel by Discipline

Architects	16
Interior Designers	6
Other Technical	8
Administrative	5
Total in Firm	35

Interior Work %	
Housing/Multiple	10
Office Bldgs/Banks/Financial	30
Retail/Commercial	20
Medical/Healthcare	15
Churches/Worship	5
Municipal	5
Education/Academic	15

Ceridian Corporation, Multiple
Locations Nationwide; DataCard
Corporation, Minnetonka, MN;
Tetra Pak Plastics, Inc.,
Lincolnshire, IL

■ RSP ARCHITECTS, LTD.

120 First Avenue North
Minneapolis, MN 55401
Tel: 612/339-0313
Fax: 612/339-6760
Established 1978

Alexander F. Ritter AIA
Dick B. Daniels AIA
Jim Fitzhugh AIA
Robert M. Lucius AIA
David C. Norback AIA
Terry Wobken AIA
Reeve Hutchinson CID, IFMA

Firm Personnel by Discipline

Architects	45
Interior Designers	5
Other Technical	19
Administrative	18
Total in Firm	87

Interior Work %	
Office Bldgs/Banks/Financial	75
Retail/Commercial	10
Medical/Healthcare	5
Education/Academic	5
Government/Military	5

United HealthCare Executive Offices,
Minnetonka, MN; Diversified
Pharmaceutical Services Corporate
Headquarters, Edina, MN; American
Express Financial Advisors Market
Garden Cafeteria, Minneapolis, MN;
HealthSpan Homecare Corporate
Headquarters, Roseville, MN

■ SHEA ARCHITECTS, INC.

100 North Sixth Street, Ste. 650C
Minneapolis, MN 55403
Tel: 612/339-2257
Fax: 612/349-2930
Established 1978

David A. Shea III AIA

Firm Personnel by Discipline

Architects	31
Interior Designers	9
Other Technical	2
Administrative	9
Total in Firm	51

Interior Work %	
Office Bldgs/Banks/Financial	55
Retail/Commercial	40
Municipal	5

Mervyn's Club California, Six
Suburban Locations, Minneapolis,
MN; One Financial Plaza,
Minneapolis, MN; First Minnetonka
City Bank, Minnetonka, MN;
Goldsmith, Agio, Helms Law Office,
Minneapolis, MN

■ **SPACES INTERIOR DESIGN, a division of KKE Architects**

300 First Avenue North, Ste. 400
Minneapolis, MN 55401
Tel: 612/339-4400
Fax: 612/342-9267
Established 1968

Stephen J. Lanak CID

Firm Personnel by Discipline
Architects 76
Interior Designers 10
Administrative 19
Total in Firm 105

Interior Work %
Housing/Multiple 5
Residences/New & Remodel. 5
Office Bldgs/Banks/Financial 15
Retail/Commercial 20
Medical/Healthcare 20
Churches/Worship 5
Municipal 20
Education/Academic 15

Lake of the Torches Casino and Resort Hotel, Lac du Flambeau, WI; Jumpin' Jax Entertainment Centers, Burnsville and Maplewood, MN; The Blake School Addition and Remodeling, Minneapolis, MN; Minneapolis Children's Medical Center Ambulatory Center, Minnetonka, MN; Minneapolis Public School District Offices Space Planning, Minneapolis, MN; PrimeNet DataSystems Corporate Headquarters, Mendota Heights, MN

■ **STATION 19 ARCHITECTS, INC.**

2001 University Avenue SE
Minneapolis, MN 55414
Tel: 612/623-1800
Fax: 612/623-0012
Established 1974

Richard Brownlee AIA, CID
Ray Geiger AIA
Darrel LeBarron AIA

Firm Personnel by Discipline

Architects 4
Interior Designers 3
Other Technical 5
Administrative 3
Total in Firm 15

Interior Work %
Office Bldgs/Banks/Financial 5
Retail/Commercial 5
Medical/Healthcare 5
Churches/Worship 75
Municipal 10
Education/Academic 5
Church of St. Paul, Ham Lake, MN; Steele County Administration Building, Owatonna, MN; Golden Valley Lutheran Church, Golden Valley, MN; Mahtomedi District Education Center, Mahtomedi, MN

■ **VANNEY ASSOCIATES**

251 East Kellogg Blvd., Ste. 101
St. Paul, MN 55101
Tel: 612/222-4642
Fax: 612/222-3034
Established 1987

Robert F. Vanney AIA

Firm Personnel by Discipline
Architects 4
Other Technical 14
Administrative 2
Total in Firm 20

Interior Work %
Residences/New & Remodel. 5
Office Bldgs/Banks/Financial 5
Retail/Commercial 50
Multi-Screen Movie Theatres 40

St. Louis Park Theatre, 6-Screen Movie Theatre, St. Louis Park, MN; Rosemount Theatre, 8-Screen Movie Theatre, Rosemount, MN; Nine West Shoe Store, 551 Madison Avenue, New York, NY; Best Buy Companies, New Corporate Office Remodeling, 260,000 sf Existing Building, Eden Prairie, MN

■ **THE WHEELER GROUP**

701 Fourth Avenue S., Ste. 100
Minneapolis, MN 55415
Tel: 612/339-1102
Fax: 612/337-5040
Established 1978

Gary E. Wheeler FASID, IIDA, CID
Daniel R. Spencer AIA, CID
James E. Young ASID, CID
David R. Paepfer AIA, CID

Firm Personnel by Discipline
Architects 8
Interior Designers 13
Other Technical 3
Administrative 8
Total in Firm 32

Interior Work %
Housing/Multiple 5
Residences/New & Remodel. 5
Office Bldgs/Banks/Financial 45
Retail/Commercial 10
Medical/Healthcare 25
Municipal 5
Education/Academic 5

Apple Computer, at New York City, NY; Martin/Williams, Minneapolis, MN; Methodist Hospital, St. Louis Park, MN; Hanny's, Rochester, MN

■ **WINSOR/FARICY ARCHITECTS, INC.**

421 Wabasha Street N., Ste. 200
St. Paul, MN 55102
Tel: 612/227-0655
Fax: 612/223-8030
Established 1970

Eugene Nelson AIA
Richard T. Faricy FAIA
Donald Leier AIA, CID
Harold Olsen AIA
Wayne Winsor AIA
James Cox AIA

Personnel in Firm 40

Interior Work %
Housing/Multiple 10
Office Bldgs/Banks/Financial 15
Retail/Commercial 20
Medical/Healthcare 10
Municipal 10
Education/Academic 20
Justice 20
Historical Renovation 20

Brainerd Technical College, Brainerd, MN; Software, Etc., Retail Stores, Nationwide; Pentair Corporation, St. Paul Corporate Offices, MN; Deluxe Corporation, Cleveland, OH

■ **WOLD ARCHITECTS AND ENGINEERS**

6 West Fifth Street
St. Paul, MN 55102
Tel: 612/227-7773
Fax: 612/223-5646
Established 1968

Michael Cox AIA
Norman Glewwe AIA
Kevin Sullivan AIA
Jill Smith IIDA

Firm Personnel by Discipline
Architects 35
Interior Designers 2
Engineers 15
Other Technical 6
Administrative 12
Total in Firm 70

Interior Work %
Office Bldgs/Banks/Financial 15
Retail/Commercial 5
Municipal 10
Education/Academic 60
Justice Facilities 10

Norwest St. Paul Bank Remodeling, St. Paul, MN; Ramsey County Courthouse/St. Paul City Hall Addition and Remodeling, St. Paul, MN; United Power Association Conference Center, Elk River, MN; Ramsey County Government Center West, Lobby, Skyway Link and Interior Space Planning, St. Paul, MN

The firms listed within this directory include interior designers who are members of the American Society of Interior Designers and the International Interior Designers Association. They offer a broad range of interior design, space planning and furnishings selection experience. Each firm has specific areas of expertise and project competence.

We invite you to contact them and discuss your specific project needs.

Peter A. Rand, FAIA
Publisher

Legend

AIA	American Institute of Architects
ASID	American Society of Interior Designers
CID	Certified interior Designer
FASID	Fellow, American Society of Interior Designers
IFDA	International Furnishings and Design Association
IIDA	International Interior Designers Association
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Abigail Q. Hendricks ASID
Marilyn O. Albitz
Daniel P. Albitz
David P. Albitz

Firm Personnel by Discipline
Interior Designers 2
Other Technical 2
Administrative 1
Total 5

Interior Work %
Housing/Multiple 30
Residences 25
Office Bldgs/Banks/Financial 10
Retail/Commercial 20
Medical/Healthcare 5
Churches/Worship 5
Resorts 5

Madden's Resorts, MN; Thunderbird Motel Remodel, MN; Sawmill Inn & Motel, Grand Rapids, MN; International Village Apartments, Bloomington, MN, Chicago, IL and FL

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Mae M. Baker CID, IIDA

Firm Personnel by Discipline
Interior Designer 1
Administrative .5
Total in Firm 1.5

Interior Work %
Office Bldgs/Banks/Financial 50
Retail/Commercial 5
Municipal 5
Education/Academic 20
Needs Assessment, Space Programming, Comparative Tenant Lease Space Evaluations and Fit Plans 20

Interiors for Arlington High School, St. Paul, MN, while with Winsor/Faricy Architects, Inc.; Architectural Space Program for the Hennepin County Juvenile Detention Center, while with Winsor/Faricy Architects, Inc.; Space Planning for Deluxe Corporation Call Center, Syracuse, NY, while with Winsor/Faricy Architects, Inc.; Southwest Bank of St. Louis, Crestwood, MO, while with Interior Space, Inc. of St. Louis

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Firm Personnel by Discipline
Interior Designers 11
Architects 3
Other Technical 2
Administrative 3
Total in Firm 19

Interior Work %
Housing/Multiple 5
Residences 5
Office Bldgs/Banks/Financial 35
Retail/Commercial 5
Medical/Healthcare 40

Century Bank, Chanhassen, MN; North Memorial Medical Center, Expansion, Robbinsdale, MN; Minnesota Zoo, Call of the Wild Cafe, Apple Valley, MN; Appletree Square, Bloomington, MN; KQRS - 92.5, Golden Valley, MN

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Wilford F. Johnson AIA
Terry C. Anderson AIA
Donald Thomas CID

Firm Personnel by Discipline
Interior Designers 4
Architects 50
Administrative 13
Total in Firm 67

Interior Work %
Office Bldgs/Banks/Financial 20
Medical/Healthcare 65
Education/Academic 15

Lutheran Brotherhood Corporate Training Center, Minneapolis, MN; Basic Sciences and Biomedical Engineering, University of Minnesota, Minneapolis, MN; Cub Foods Corporate Offices, Stillwater, MN; Burn Center at St. Paul Ramsey Medical Center, St. Paul, MN

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C. Suzanne Bates IIDA

Firm Personnel by Discipline
Interior Designers 4
Administrative 1
Total 5

Interior Work %
Residences 10
Office Bldgs/Banks/Financial 30
Retail/Commercial 30
Medical/Healthcare 30

Wayzata Internal Medicine Clinic, Wayzata, MN; Erickson's Diversified Incorporated, Corporate Headquarters (Green Interior Design), Hudson, WI; Stielow Properties, Textile Building Renovation, Minneapolis, MN

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Lynn Barnhouse CID
Ann Rutten Commers CID, IIDA

Firm Personnel by Discipline

Interior Designers 5
Architects 24
Other Technical 5
Administrative 3.5
Total in Firm 37.5

Interior Work %

Housing 5
Residences 30
Office Bldgs. 15
Churches/Worship 5
Municipal 35
Education/Academic 10

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Art Museum, Las Vegas, NV;
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Dick B. Daniels AIA
Jim Fitzhugh AIA
Robert M. Lucius AIA
David C. Norback AIA
Terry Wobken AIA

Firm Personnel by Discipline

Interior Designers 5
Architects 45
Other Technical 19
Administrative 18
Total in Firm 87

Interior Work %

Office Bldgs/Banks/Financial 75
Retail/Commercial 10
Medical/Healthcare 5
Education/Academic 5
Government/Military 5

United HealthCare Executive Offices,
Minnetonka, MN; Diversified
Pharmaceutical Services Corporate
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John P. Litchy AIA
Howard F. Goltz AIA
Richard C. Speers AIA

Firm Personnel by Discipline

Interior Designers 4
Architects 34
Engineers 50
Other Technical 6
Administrative 18
Total in Firm 112

Interior Work %

Office Bldgs/Banks/Financial 10
Retail/Commercial 30
Municipal 20
Education/Academic 20
Industrial/Design Build 20

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Corporate Headquarters,
Temple, TX; M-C International,
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Minneapolis, MN

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Susan Stafne CID, IIDA Assoc.

Firm Personnel by Discipline

Interior Designers 4
Administrative 2
Total in Firm 6

Interior Work %

Office Bldgs/Banks/Financial 15
Medical/Healthcare 40
Churches/Worship 5
Senior Housing & Skilled Elderly
Care & Rehab. Facilities 40

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Nick Ruehl AIA
Steve Sorensen AIA
Bill Meschke AIA
Nancy Shelp Linsner IIDA Affiliate

Firm Personnel by Discipline

Interior Designers 4
Architects 21
Engineers 8
Other Technical 13
Administrative/Support Staff 11
Total in Firm 57

Interior Work %

Housing/Multiple 10
Residences/New & Remodel. 2
Office Bldgs/Banks/Financial 10
Retail/Commercial 3
Medical/Healthcare 20
Churches/Worship 5
Municipal 20
Education/Academic 30

First State Bank of Excelsior,
New Building, Shorewood, MN;
Field Crest Nursing Home Expansion
and Remodel, Hayfield, MN; Family
Education Center (Colvill School
Renovation), Red Wing, MN; Security
Banks, Addition and Remodeling,
Marshalltown and Newton, IA

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Wayne Bishop AIA
Ron Smith
Kim Williamson ASID, IIDA, CID
Marci Sanders

Firm Personnel by Discipline

Interior Designers 10
Architects 10
Other Technical 10
Administrative/Other 5
Total in Firm 35

Interior Work %

Housing/Multiple 5
Residences/New & Remodel. 5
Office Bldgs/Banks/Financial 45
Retail/Commercial 20
Medical/Healthcare 15
Hospitality/Entertainment 10

Federal Reserve Bank, Minneapolis,
MN; Minnegasco Corporate Offices,
Minneapolis, MN; Sam Goody and
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James E. Young ASID, CID
David R. Paepfer AIA, CID

Firm Personnel by Discipline

Interior Designers 13
Architects 8
Other Technical 3
Administrative 8

Interior Work %

Housing 5
Residences 5
Office Bldgs/Banks/Financial 45
Retail/Commercial 10
Medical/Healthcare 25
Municipal 5
Education/Academic 5

Personnel Decisions, Inc.,
Minneapolis, MN; Hagen MicroAge,
Minneapolis, MN; Hennepin
County, Minneapolis, MN;
Abbott Northwestern Hospital,
Minneapolis, MN

dance

Continued from page 17

about the body's relationship to space in general as an architectural question, because that's the elemental basis of what architects do," Monson adds. "As a space maker, an architect, you can't see dance and not be affected in your own practice. Dance challenges, asks questions of us, provokes."

In the last century, several architects and artists have been inspired to explore architectural concerns through dance. Their investigations into time, space, the body and motion have often manifested as curious, unusual experiments. Certain examples stand out.

The most obvious, perhaps, is Oskar Schlemmer. Although not an architect, Schlemmer was one of the leading lights of the Bauhaus school of design and architecture in the 1920s. A visual artist, theater theorist and designer, Schlemmer became famous for his "architectonic dances," which explored the relationship between the body and abstract space. Schlemmer's costumes prompted his dances. Wired, padded and molded forms that exaggerated the body's various shapes (triangular torso, ball joints, oval head), the costumes magnified the dancers' simple movements on stage.

Or, to demonstrate spinning as a law of motion in space, Schlemmer dressed one performer in a costume that looked like a top. In another dance, the per-

former wore a cubed reconstruction of the body that related the dancer to the architecture around him. Such abstractions inspired Bauhaus director Walter Gropius to praise Schlemmer for his "...magic of transforming dancers and actors into moving architecture." And Schlemmer's work "surely helped to set the mood of the Bauhaus for geometric order, systemization, and a de-emphasis of self-expression," writes Marcel Franciscono in his book *Walter Gropius and the Creation of the Bauhaus in Weimer*.

In California during the 1960s, architect Lawrence Halprin, in collaboration with his wife, choreographer Anna Halprin, studied movement in contexts outside of the theater. The Halprins



DONNA KELLY

Zenon Dance Company

conducted seminars for architects and dancers; one required participants to build driftwood structures in which they danced and explored movement patterns. The event is documented in Halprin's book, *The RSVP Cycles: Creative Processes in the Human Environment*, which discusses his idea of "motation," a process of scoring or diagramming the movement of people through structures, buildings and city streets. Motation, he writes, "is a conception that environments and people can be scored together in a choreography of motion."

In 1989, Ooi Lye Huat, an architecture student at the University of Minnesota, recruited the Nancy Hauser Dance Company to perform his thesis. "The dance had everything to do with space and space making," Monson recalls, "and, through the dancing, he was showing us something about the nature of the space in his building." In April of this year, another Minneapolis troupe, Zenon Dance Company, performed works by Argentinean choreographer Susana Tambutti, who earned her degree in architecture. Tambutti's works are clearly concerned with the construction of space and movement within it, as they feature large abstract props that modify stage space.

"With each dance, I like to create a space that defines it, and then movement that defines it," Tambutti explains. "A dance for me is a space in which the dancer is enclosed, a place where a dancer moves inside." In "Ketiak," nine benches painted black with red tops (to look like slashes of color floating above the floor) are set up in a maze the dancers must navigate by hoisting themselves off of, stepping on and walking around. In "Lava," five oblong sheets of chicken wire hang from ceiling to floor. Tambutti's choreography is also highly designed and patterned to the point of being mechanistic, repetitive and devoid of emotion.

On the other end of the spectrum is Minneapolis-based, site-specific choreographer Mary Lee Hardenbergh, who creates dances for built environments as varied as the Opus Building in downtown Minneapolis, the Duluth Harbor Aerial Lift Bridge and mooring cells in

the Mississippi River. In 1988, Hardenbergh created a dance for the Humphrey Institute, designed by architect Leonard Parker. "I used the floor plan and the footprint of the building to work with and play with movement in the different dance sections of the piece," Hardenbergh says. "In my work, I like the dancers to be the architecture coming alive."

Much of the dance occurred in or around the building's nine terraces on three levels, capitalizing on this feature while reflecting the architecture's "horizontal and vertical tensions" through patterned movements and costuming (like white PVC tubing emerging from black costumes). "Mary Lee constructed a dance that reinforced and gave emphasis to the form that was static," Parker says. "The way she moved her people around and up and down the terraces emphasized them and exaggerated this space-time-motion thing [I talked of earlier]. The dancers put the architecture in motion. And the movements contributed to and took advantage of the formal aspects of the architecture. The dance was marvelous."

For something so ephemeral as a dance to occur, even be inspired by something so concrete as a building, may seem an odd juxtaposition, indeed. But while dance and architecture may never seemingly join in a solid marriage of artistic disciplines, the flirtation continues—as far as theory or imagination will allow. Even when dance and architecture approach such concepts as space, time, motion and the body from diametric points of view, they often end up in the same place, as if to prove again that opposites attract.

As Havelock Ellis wrote in *The Dance of Life*, 1923, "The art of dancing stands at the source of all the arts that express themselves first in the human person. The art of building, or architecture, is the beginning of all the arts that lie outside the person; and in the end they unite."

Camille LeFevre's dance criticism can be heard on Minnesota Public Radio and appears in various regional and national publications. She is also a contributing editor of Architecture Minnesota. AM

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another \$10 million in private donations. To date, the fund-raising effort known as Project EarthSense is nearing the \$2 million mark.

Support for RELCs has been unequivocally enthusiastic. For one thing, they play an important part in the state's efforts to develop an ecologically literate citizenry, one of the mandates of the 1990 Environmental Education Act. Three reports, which later outlined a course for achieving the EEA's goals unanimously, recommended strengthening the state's RELC network. Studies have shown, Link says, that experiential, hands-on learning, which often is hampered by traditional classroom walls, has measurable effects on children. Lessons stick when kids supplement book learning about aquatic ecology, say, with sampling exercises on real-life lakes. And they better understand the "reduce, reuse, recycle" ethic by living it day to day, from the cafeteria line to the dormitory. Link says these connections—to the environment and also

to each other—are especially intense in residential learning situations, where kids are jolted out of familiar ruts and see the world with fresh eyes.

Just as RELCs give many students the chance to explore nature for the first time, they also offer invaluable introductions to sustainable human culture. At RELCs, ecology is as much about the structure of a forest as it is about the scaffolding of a building, and when it comes to architecture, it's sometimes hard to determine where design ends and where environmental education and engineering begin. That's how it should be, says Paul Anderson of Sirny Architects, designers of the Audubon expansion, as well as Prairie Woods Environmental Learning, another environmental learning center near Willmar, Minn. The architecture must demonstrate both good design, he says, as well as provide "good examples of living in harmony with the land."

Eric Odor of RSP Architects agrees. Despite the fervor with which environmentalism has been embraced, he says, few clients are willing to put their money where their mouth is. As a result, RELCs have become important regional

laboratories for sustainable architecture. Odor points out that the program for RSP's expansion of Wolf Ridge Environmental Learning Center in Finland, Minn., for example, includes setting aside 10 percent of the budget of each building for the exploration of alternative energies, including wind energy. Furthermore, each design decision and material choice are carefully scrutinized. Architects routinely prescribe windows, for example, that are made from aluminum frames, a high-embodied-energy material, and then clad in vinyl, a source of noxious gases. Instead, designers are exploring the feasibility of new Fiberglas windows, which combine durability and pass on fewer side effects to the environment.

Odor says his client, Wolf Ridge director Jack Pichotta, readily will explore such experimental materials or invest more money up front in energy-efficient design in exchange for long-term paybacks because the center's buildings must teach by example. And that may include no building at all. Odor notes that the most ecologically sustainable thing to do is avoid construction in the first place. So before taking pen to

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sketchpad, RSP conducted time-use studies and eliminated a big chunk of new square footage by figuring out ways to more efficiently use existing spaces.

Paul Anderson of Sirny Architects hopes that kids learn about these kinds of design decisions through orientation sessions, as well as strategically placed exhibits throughout the building, including didactic panels that explain, for example, what happens when kids flush the toilet or switch on the lights. The firm's \$3 million expansion of the Audubon center near Sandstone, for example, will use a range of adaptations customarily used in sustainable design, such as daylighting, passive-solar heat, natural ventilation, and environmentally responsible material choices. To avoid noxious-gas emissions, the architects have prescribed carpeting made of coconut coir and cork flooring in lower-trafficked office areas. Adding to these moves are the planting of trees to offset the building's carbon-dioxide emissions; the use of wood, use of fieldstone from the site and lumber from regional sustainable forestry operations; and the use of on-site geothermal heating in cooperation with a local power company.

Some of the lessons, however, are

much less articulated. Anderson, for example, routinely gets to know RELC sites by camping on the land for several days. He was especially moved by the feeling of solitude under a spectacular stand of white pines and the sound of the wind sighing in the tree tops. When early design discussions called for expanding the views of the new facilities into the pine forest, Anderson argued for preserving its privacy. Using lessons he'd learned from north-woods writer and conservationist Sigurd F. Olson about how built forms can structure our relationship to nature, Anderson maintains that "windows should only provide a glimpse of what can be had by going outside. You can't experience a white-pine forest through a glass window. Seeing white pines through a window from a Lazy Boy is not the same as sitting among the trees."

Focusing on the natural world, Anderson says, is, after all, the point of being there.

Minneapolis writer Adelheid Fischer writes frequently about landscape issues. For more information about Project EarthSense, call (612) 321-9190. AM

Credits

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Project: International Wolf Center

Location: Ely, Minn.
 Clients: State of Minnesota/
 International Wolf Center
 Architect: Architectural Resources Inc.
 Principal-in-charge: Lyle Peters
 (Architectural Resources)
 Project manager: Sally Grans, State
 Department of Administration
 Project designer: Dewey Thorbeck,
 Thorbeck Architects Ltd.
 Structural engineer: Hurst & Heinrichs,
 Duluth
 Mechanical engineer: Architectural
 Resources, Hibbing
 Electrical engineer: Architectural Resources,
 Hibbing
 Contractor: Max Gray Construction Co.,
 Hibbing
 Photographer: Saari & Forrai

Project: Porto Europa

Location: Wakayama, Japan
 Client: MCA Recreation Services
 Architect: Ellerbe Becket
 Project team: (Ellerbe Becket)
 Gerald Simons, Tom Schneider,
 Bruce Paulson, Mike Warren,
 David Woo, Ira Keer, Bill Barron,
 Linda Morrissey, Randy Manthey,
 Mike Shekner, Jack Sharkey,
 John Kirchner, Steve Earl,
 Doyle Trankel
 Project team: (MCA R)
 John Leisner, Wayne Smith,
 Norm Newberry, Roy Barnes,
 Ross Gallicchote, Don Woodruff,
 Steven Dane

Project: Private Cabin

Location: Madeline Island, Wis.
 Architect: Mulfinger, Susanka & Mahady
 Project architect: Robert Gerloff
 Project team: Kate Wyberg,
 Timothy J. Fuller
 Structural engineer: Archi Structures
 Mechanical engineer: Jack Wroblewski
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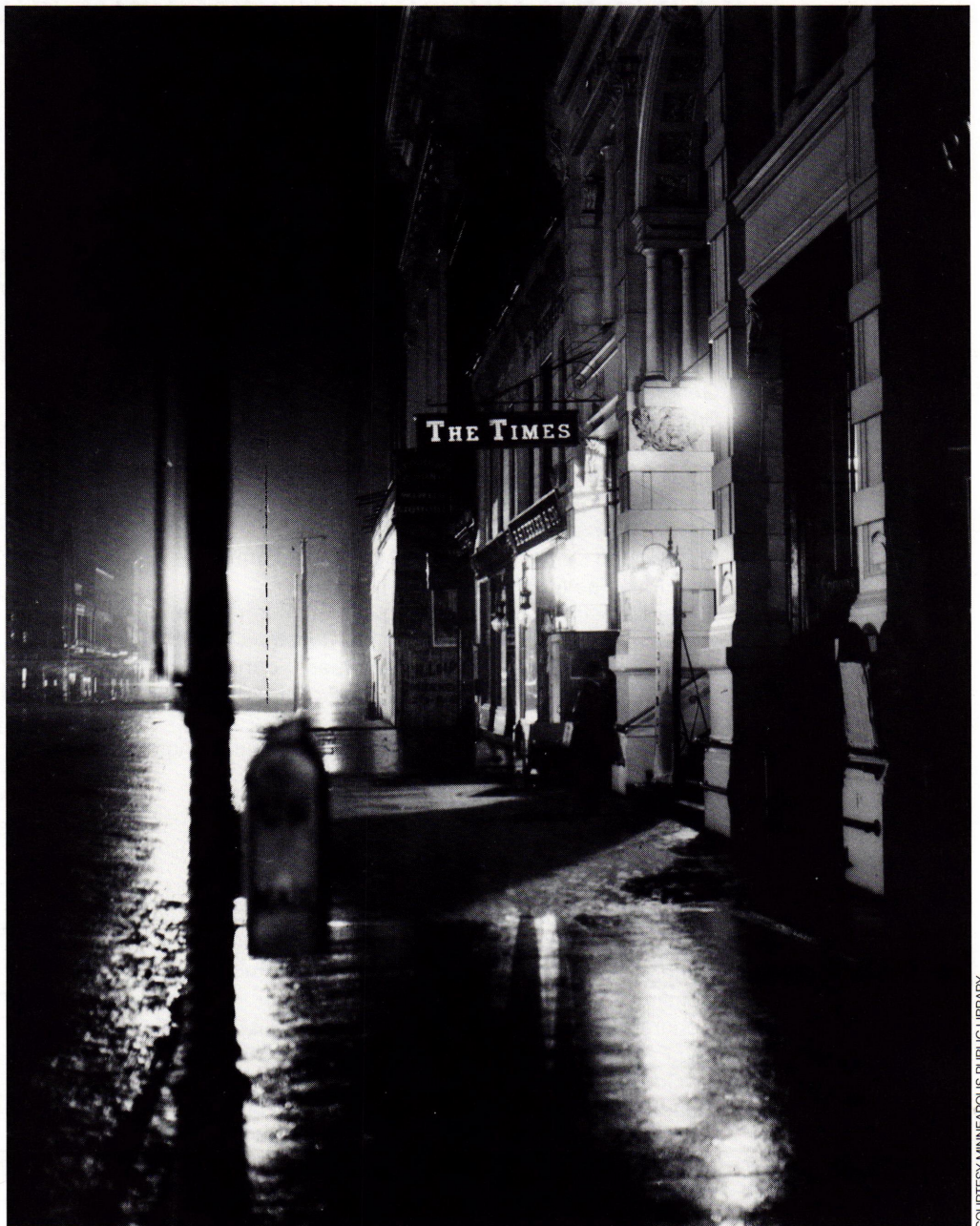
The Victorian era's version of the shopping mall was the retail arcade, which typically gathered together such merchants as tobacconists, clothiers and other dry-goods retailers on the first floor of an office building. One of the best-known arcades in Minneapolis was housed inside the Times Building at Fourth Street and Marquette Avenue.

Designed by Long and Kees with a Renaissance-revival façade and big arched windows, the 1899 Times Building was originally built for the *Minneapolis Tribune* as part of Minneapolis's impressive Newspaper Row. In 1913, the *Tribune* bought the neighboring Century Building—a 5-story structure built in 1890 for Century Piano Company, complete with a 1,000-seat concert hall—and renamed it the Annex. Then, in 1941, the *Tribune* moved into its current quarters at Fifth and Portland, leaving its former building to the *Minneapolis Times*. At some point, the Times building and the Annex were joined together.

But the *Times* newspaper ceased publication in 1948, forcing the building into a new life as an office structure, with the retail arcade still thriving. That's how things stood until 1978, when the Kerr Companies of Minneapolis bought the property for an ambitious \$4 million renovation. Completed the following year, the project moved the main entry from Fourth Street to Marquette, gutted the interior for new office space, removed the arcade and darkened the exterior.

Over the next 12 years, the renovated structure—now christened the 400 Mar-

quette Building—had a lackluster tenancy rate and changed ownership several times. By 1991, a foreclosure had left it in the hands of Traveler's Insurance, which sold it to a firm intent on razing it for a parking ramp. A brief preservation battle ended with Traveler's convincing the Minneapolis City Council that the changes to the interior had diminished the building's historic value, and it was demolished in 1992—just 13 years after its expensive renovation. **Jack El-Hai**



The Times Building (built in 1899), which, along with the neighboring Times Annex (1890) at Fourth Street and Marquette Avenue in Minneapolis, was razed in 1992.

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